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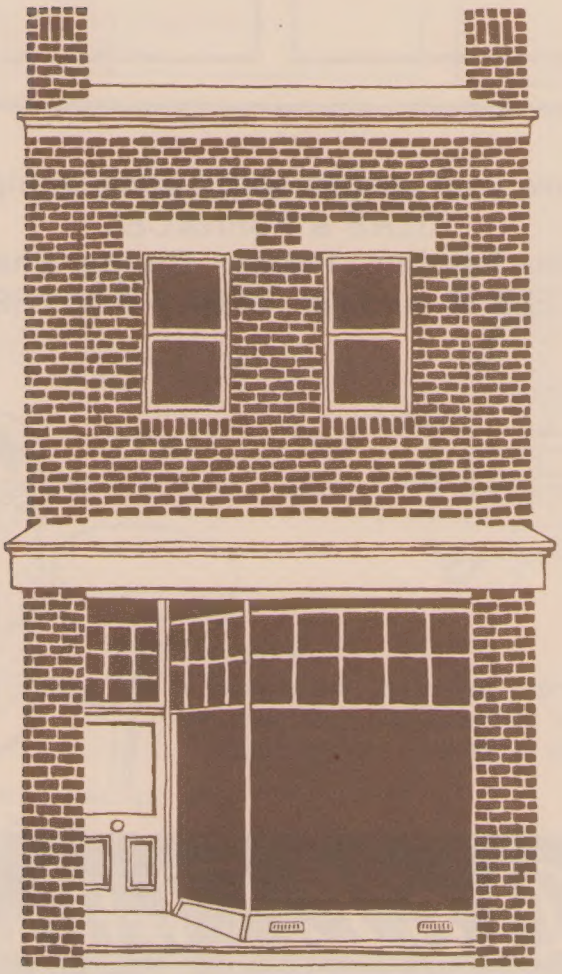

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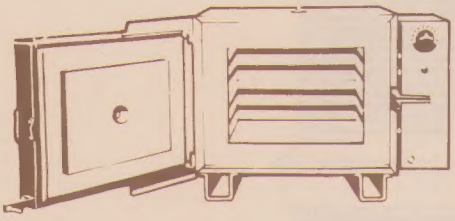

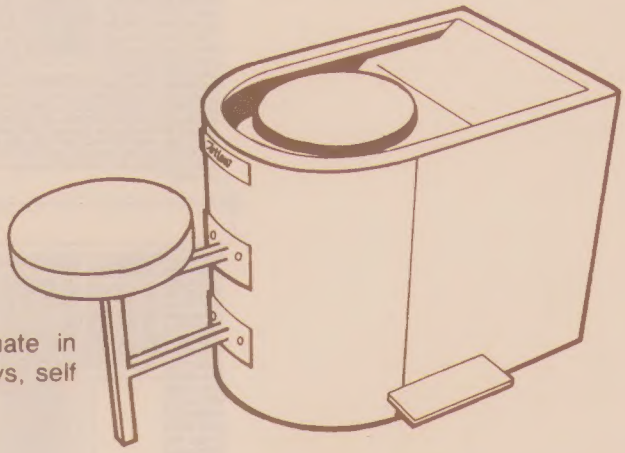

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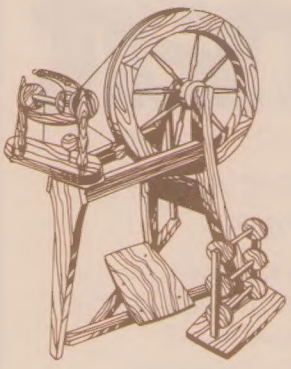

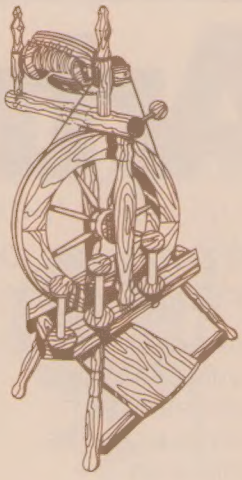

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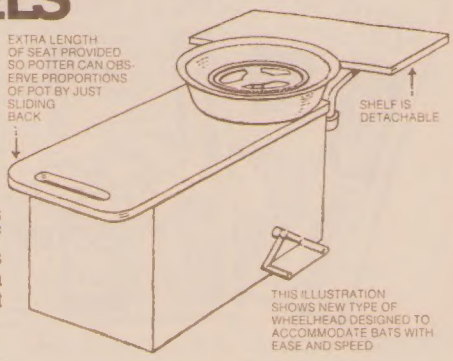
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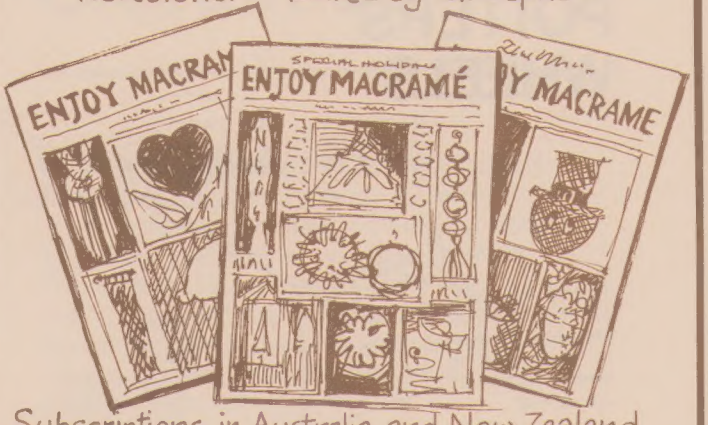

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Craft Australia

1979/2 **Cover**

Preserved Pears and Crayfish.
Helen Maxwell
Photography: Oliver Strewe.

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Editorial

In this issue of Craft Australia there is an emphasis on a personal view of craft, and indeed on the value of living with well-crafted objects.

The brilliant exhibition of colonial crafts which was the culmination of the Arts Victoria festival in 1978 is reviewed by two critics, Anna Griffiths and Jenny Zimmer both of whom were deeply moved by the simple craftsmanship of the everyday world depicted.

Craftsmanship and the beautifully crafted object should be important to all of us. We are pleasantly aware of good design whenever it appears. It is a subtle enrichment of the everyday world.

As a small child I was privileged to live in a hand-crafted house which my poet father had built himself on the Blue Mountains. All the furniture was lovingly and beautifully made by hand. The carpets were hand woven, the hangings were the best that could be found.

Though not a rich man he was perceptive and an avid collector of beautiful pots, finely made jewellery, rare books, paintings and prints. An amateur archaeologist from a family steeped in the traditions of archaeology, my father gave me treasures of the past to play with — toys from a distant past smooth with the passing hands through all the world's long history. I played house with miniature pots produced for a competition in the English potteries, dressed up in wonderful art nouveau jewellery, and draped myself in superb Japanese silks.

My father died while I was still very young but he had added a dimension to our lives that I was astonished to find did not exist in the homes of my contemporaries.

As I grew up I became more and more aware of the poverty of design and the barren though often expensive places in which people lived. It made me take up with missionary fervour the need to tell people about art and craft and good design. A course that I am still following.

April Hersey

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Robert Bell

Robert Bell

Photography: Alun Bartsch

What makes an artist? Education, environment, influences — all these plus the talent to create from the effect of these stimuli and the inspiration to be original. But there is usually something else and in the case of Robert Bell — ceramist and weaver — he feels that he has been this way before.

"Sometimes I think I might have had a former life when I was a totally different person. I tend to see solitary figures in landscapes that are quite medieval. I see black figures against white walls, intensely dramatic, Mediterranean looking places. I have a deep down sense that somewhere in a past life all that had a profound influence."

It wasn't in this life although Robert in his overseas travel deliberately sought out exotic places, travelling to the jungles of Mexico, to deserts and to far-flung Greek islands.

"There is a magical attraction for me about intensely dramatic landscape to figure relationship and costume to figure, and costume to myth and myth to legend, all overlaid by an equal attraction to 20th century technology, all of which is rather foreign to the sort of influences I've had."

Robert Bell was born in Western Australia, and has lived there all his life. He was educated at state primary school and while he was enrolled at Perth Technical College, W.A.I.T. was created and later he became a student there.

"I was one of the first products of W.A.I.T., one of the first graduates in Graphic Design. At that time there were no craft courses at all. I have to smile now because the room in which the four graphic design students worked was full of looms. For months I honestly did not know what they were. When we found out it made no difference. Looms were for weavers. We hung our coats on them."

Robert's family on his mother's side had been amongst the first boat load of settlers to South Australia. "So we are sixth or seventh generation Australians. My mother's family have a property in north of W.A. which is 800,000 acres of emptiness, the only Australian clue I have to my obsession with dramatic landscape. My father's people came from Scotland in the 1890's — builders and architects with a suitably austere background. My grandfather built Stage II of St Marys Cathedral, Sydney, and a lot of stone Gothic buildings around Vaucluse. So I have serious Scots on one side and Australian farmers on the other.

"But I cannot escape the very strong creative building blocks that I have in my mind. I can't get away from an obsession with certain sorts of colours and certain sorts of shapes. They really obliterate everything else. I am equally attracted to totally dissimilar objects — a Nigerian mask quite as much as a black glass skyscraper. There is some quality in both of those that attracts me. It has a lot to do with materials. I am material orientated. So much of my identification with the craft movement is the insistence on the importance of materials."

Robert Bell while at college saw himself as most of his colleagues did too with a future in "some ritzy advertising agency or doing graphic designs for Pol and Nova type magazines". Instead he was invited to join the staff of the West Australia Museum just then entering its period of expansion.

"And I've stayed with the museum and art gallery ever since with time out for travel, because it's been the perfect place for me. My prime interest has always been architecture. It was my original thought before entering on an art course but whereas as a young architect I would probably have been doomed to be a faceless member of the public works department or designing toilet blocks for some country shire council, at the museum where I worked in the exhibition design and display section, I had the opportunity to become involved in the restoration of several beautiful old buildings including the Fremantle Museum and the old gaol in Perth. I feel that I was very fortunate to be around at the right time.

"The Museum brought a lot of other influences into my life — the contact with aboriginal art, with stone axes and at the same time with medieval armour and the artifacts from the sunken Spanish galleons. When I travelled to Mexico and Japan I soaked myself in the great collections letting their influences overlay the building blocks of my mind."

Bell turned to craftwork the year after he left the room filled with unused looms. "I had a close friend at art school whose grandmother was a weaver and she taught me the rudiments which I practised on a loom she lent me. It was 1967 and I knew what I wanted to do but instead I made belts and ties which I soon became bored with, so I built the huge and primitive loom I still use. I've practically been self taught. I've never attended a class or had formal training but by the same token I've always known what was going on. It was the same with pottery. I had ideas but had never worked with clay so I went to find out. I joined a suburban group of semi-hysterical Wednesday nighters and picked up what I needed to know. My ideas have always been stronger than my technique. I've always attempted the impossible and been told it can't be done — that I'm running before walking."

Robert Bell's first exhibitions were of pottery and painting. "I made a lot of screens and room dividers too. It was 1968 — the tail end of the swinging sixties with all that glitter and mods and rockers and I wanted to use perspex and all those other wonderful materials no one had ever used before. My first works were stainless steel and perspex, P.V.C. and see through strips.

"I turned to crafts because I became disillusioned with painting. It was too image orientated. It was not real enough for me. Weaving was important because in painting the colours were not real enough. It was just coloured paint on canvas. I wanted the colours to be an inch thick so I said — 'right I'll weave the damn thing!' My weaving didn't grow out of any desire to be a weaver. And I feel embarrassed to call myself a potter. The amount I don't know about making pots would fill an encyclopaedia.

"It's a strange situation but it means that I have a relationship with the crafts that is difficult to share with anyone else, because quite easily I need not do it. I can go to the beach and draw lines on the sand and take a photograph. It really produces the same effect and I don't have to spend three months sweating away

1 *'Cobalt Transfer' Jute, wool & linen. 1.82 m x 1.21 m*

2 *'Fragmen' glazed earthenware and linen 1977. Collection of the Art Gallery of Western Australia*

3 *'Grid II' Jute, wool, lacquered wood. 2.43 m x 1.82 m*

4 *'Grey Reflector' 60 cm x 45 cm*

5 *'Control Panel' Wood, aluminium, wool & linen. 1.97 m x 1.06 m*

Photography: Ewan Robinson

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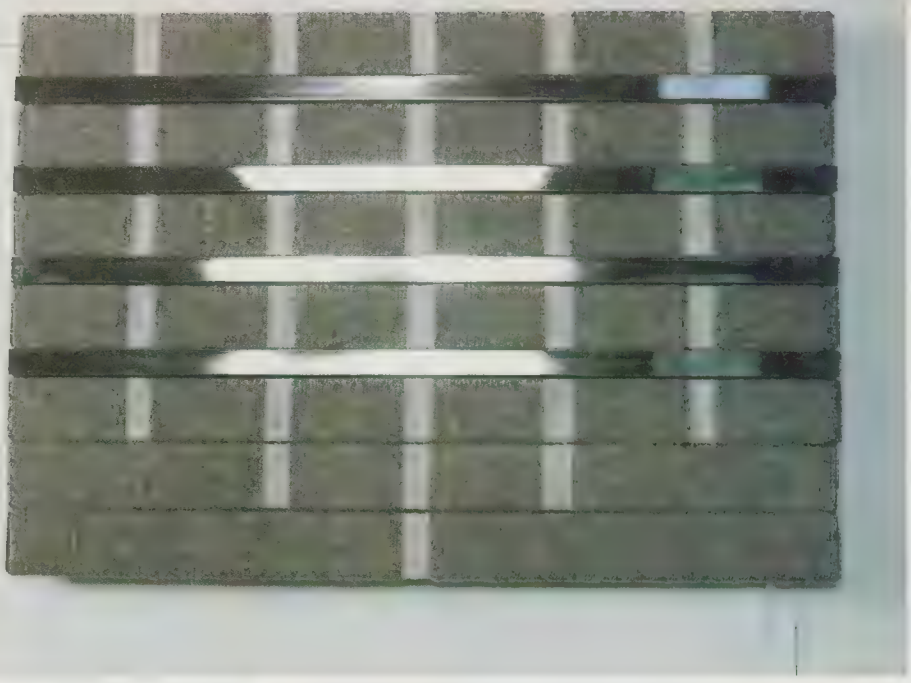

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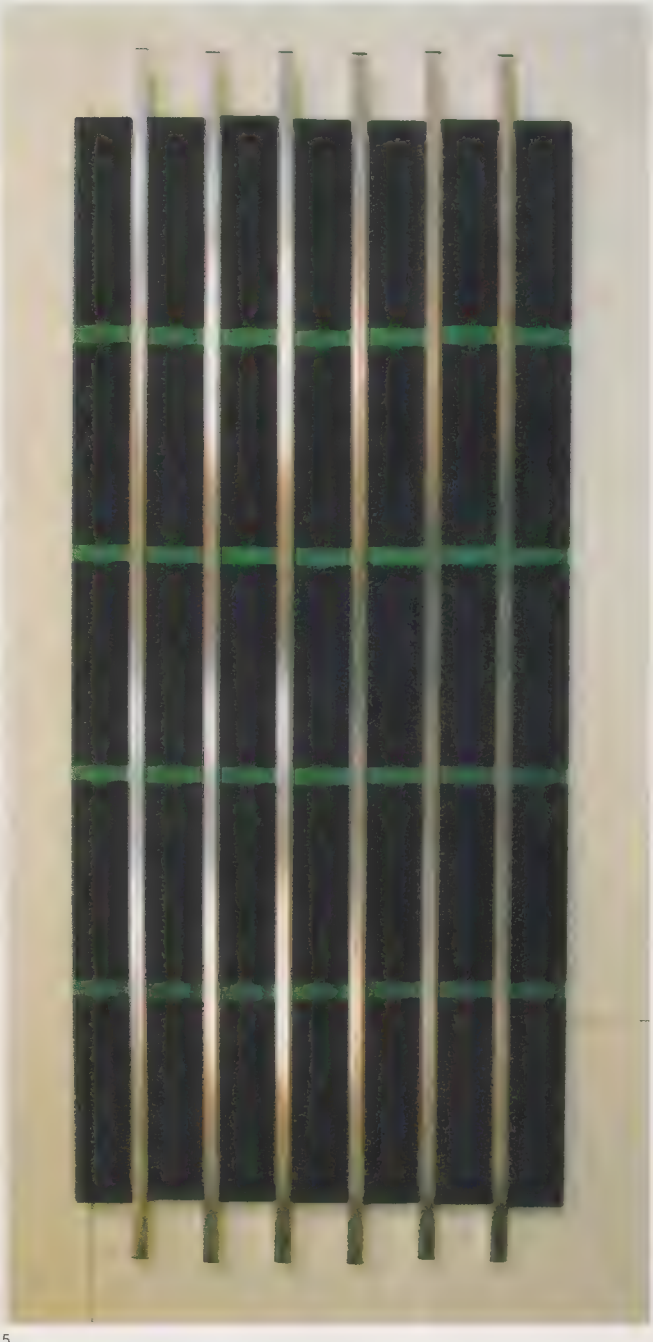

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3

'Turning Point'
Wool, jute & aluminium

over a weaving to do it. I'm not totally comitted to weaving or totally committed to ceramics. It is a language I can speak. It's not the only one. I can learn another language. Work I'm attracted to in other people almost invariably tends to be metal. I've used metal often in my work but it's something I haven't been wholly involved in. I'd really like to start working in metal.

"Weaving is not when the piece really happens. Most of the time is spent thinking about it which is far more important than doing. Doing is often the most boring part. I'll find any excuse not to do it. You see not much can happen during a weaving. Once the idea is fixed it has to be done that way. The piece is not suddenly going to become exciting two feet up the work. It's really boring work. But once it's done it's exciting. And there's a sense of satisfaction in the doing that cannot be denied.

"I am interested that other people weave for other reasons — I'd never say the wrong reasons for I respect a lot of their work. In my job as Craft Curator now for the Art Gallery I am involved with other work in a positive way, in buying and collecting.

"I would be fooling myself if I didn't admit I am influenced by other people just as I am by landscape. One can get an idea in the bush or at an exhibition of some fantastic piece of work which has something in it to which one relates strongly. From that beginning I can go on to complete my own idea. I am irritated when critics claim to see something inferior in this. Direct copying of an idea is foolish of course but there are often real experiences to be gained from others. I see that as the whole reason for doing art — so that others can gain experiences. Otherwise we are just producing artefacts, producing things for artificial reasons."

Robert Bell lives modestly in a converted shop in a beachside suburb of Perth with Graham, his tough tabby cat rescued from starvation when Robert moved into the house. He keeps his loom and his weavings in the old high ceilinged shop part of the house and his collection of records and books and paintings spill through the other rooms. Five minutes from his job in Perth to which he commutes by Lancia Slavia and a moment from the silvery Indian Ocean the artist has come to terms with the idea of trying to make a living from his craft.

"It was a case of compromise or live another way. I have chosen to support my art because I realised it would never support me without my making big compromises and although I realise that compromises are creative things in themselves and problem solving does produce fine work, I personally find that any interference dilutes the product. I couldn't survive as an artist if I had to rely on my art as the source of income. Perhaps I'd make enough to live on, but I enjoy travelling and buying books and other people's work and owning a house that's my own. You can't do that if you are the village weaver. It's not realistic. Also I know that if I had all day I wouldn't do any more work. The beach would call me or I'd go out. Weaving here in my studio in summer is out of the question and so is pottery — I have no air conditioning. If there's a deadline you can force yourself to get it done. But I can't weave to a schedule. Weaving is boring enough. From 9 am for eight hours would send me mad. No, I can't spend my whole life as a peasant. And it's not realistic to expect to get $15,000 or whatever one needs unless one goes after commissions using a smart letterhead, a public relations agent, slide kits galore and all the paraphernalia of business. I think it would be crazy not to go about it in a businesslike way if that is the intention.

"But time is not really a problem to an artist. An idea doesn't get diluted just because you haven't used it."

However, despite his full time job Robert Bell continues to work steadily. He has had five one-man exhibitions in the West, one in Canberra and one in Sydney. He has been included in 25 group shows and one international ceramics exhibition at the Victoria and Albert Museum. Two of his weavings are in public galleries, and the Western Australian Art Gallery has one of his pots, while the University of Western Australia has a drawing. Another half dozen weavings are in private collections. He is currently working at developing ideas for a major show a year or so hence.

"The work I'm doing now as Craft Curator at the Western Australian Art Gallery is very exciting. It is putting me in touch with so many new ideas and I am able to enjoy other people's work and the people themselves too as part of the job is documentation and archival research. Also I'm realising a personal ambition which is very satisfying. When I was an art student there was nothing to see. Virtually no museum and gallery collections. I was starved of things to look at. If I can be instrumental in getting a collection together that people can feel is their own, that they can relate to, get ideas from, study periods and themes — well that's fine. I'm really pleased to be involved in working towards that end. There is no doubt that it stimulates all artists to know that other people are working or have worked. You see a great work of the past or the immediate past or even the present and it does uplift you. It gives you the impetus to go home and do something yourself."

April Hersey

Photography: Robert Bell

Vincent McGrath
A Vision of the Northern Landscape

I have never been drawn so powerfully, so profoundly to a landscape as that of the Northern Territory."

Vincent McGrath's current work in stoneware and porcelain demonstrates in practice his statement.

Although Vincent has travelled extensively (an Australian who has lived and worked in Scotland and the Philippines), it has been the last two years in the Territory which have formulated new directions and intentions towards his work.

It is the essence of European man's intrusion, man's aborted attempts to come to terms with this landscape, and the landscape's ultimate domination (to date) which has become the underlying search for him. "Man's intervention seems to be very temporary against the timelessness of the land."

These ideas manifest themselves toward conceptual description, but at the same time the present body of work shows Vincent's transition through those stages of the functional potter to a language that is relying on visual clues related to the symbolic. His interest in form is immediately apparent through the competent use of spheres, cones, ovoids and generously swelling bulbous shapes. These, too, are symbolic inferences of a land, a particular place, a situation, an experience.

The dominant characteristic of the Northern Territory is its stark, bold, inhospitable terrain, yet through seasonal changes the nuances are apparent and precious subtleties exist for those who look.

Vincent is fully aware of the artist who shapes his form and adds embellishment. He vehemently refutes that in his own work he simply attaches appendages to pure forms. On the contrary, one concept fuses with the other and they become interdependent.

Individual pieces often read as a retrospective, but it shows Vincent very much at a crossroad of ideas. It is a healthy stage to reach, he feels drawn toward the conceptual images as he moves into the future.

"My work is not a duplication of what I see, I am not trying to compete with nature, it is the spirit of a leaf rather than the leaf itself." The feeling toward that precious form surrounded by the vast hostile environment.

In the transitional stages of the work he has attempted to marry the sculptor and potter together. This has motivated a continuous attempt to extend boundaries and search for meaningful symbols of man's destiny in this land. The results to date provide a very personal and sensitive view.

The scale is determined by material. Vincent's use of porcelain adds to the spirit of that fragility which exists on the crust of the earth. The pureness of porcelain can make one aware of this sheer power and scale, but it can also channel you toward the individual and precious forms which exist amongst a vast terrain. When stoneware is used, it suggests more of a reconnaissance, a general viewpoint.

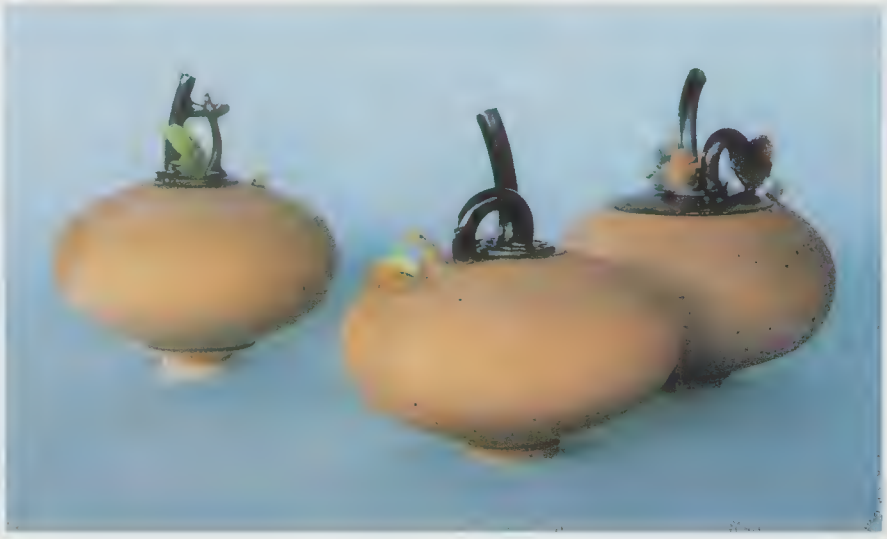
Vincent has looked at man's occupation and temporary existence through the dwellings, humpies around waterholes, campfires, even man's mining exploits.

"It is essential to carry a sketchbook with you at all times," he maintains. Where mining is concerned, he has visited the sites of many abandoned mines around the Territory.

Batchelor and Rum Jungle, for instance, he feels the language is concerned with the rough cast scenery that exists, pitted with bright harsh colours of blues, reds and orange.

He makes a visual equivalent with pen and paper and then back in his Darwin studio attempts to translate those feelings, the total experience of these powerful images through clay.

Work in its final state is sometimes seen in groups or pairs, there is a strong feeling that they are interrelated and inseparable. Configuration of grouping allows special relationships between forms to be established. Like the individual form, its own personal space is directed towards a total unity of space values. "It is this monumental power and inhospitability versus a water hole in the wilderness, a leaf amongst the magnitude that really interests me."



Porcelain onglaze enamels and precious metal lustres over a dolomite glaze. 1300°. 16 cm high

Stoneware/Mixed media High Clay Matt Glaze 1300°. 15 cm high

Sharp, positive, pure forms are physically linked with man's temporary existence. In other work, moods of the sun are seen through simple forms and surfaces. Twilight and sunrise, which are short and dynamic in the Territory, are translated through soft pastel glazes and enamels.

Shapes which are reminiscent of circles, spheres, are naturally seen as growth forms, converging from below the surface, they become a simile for the quick sprouting growth associated with this tropical land.

The forms are ever evolving, ever changing; it is a time piece which symbolises nature in the top end.

Apart from man's desecration or abandonment there is also a look at nature upon the surface. A boabab tree, for instance, that bottle shaped form which Vincent uses to capture the spirit of bird life with all its bright colours held within a framework of jagged, rough-scaled branch forms. It is a reinforcement of the various aspects of nature intermingling.

Around the top end of Australia the destruction by cyclone Tracy is still in evidence. Vincent's interpretation here shows a solid, hand formed, asymmetrical stage, counteracted by twisted and gnarled forms reinforced with reflections of precious metal lustres. They symbolise this very destructive force, a flashpoint, an attack upon the surface.

One aspect is dependent upon the other's growth, the outstretched fragile forms balance precariously upon this monumental stage. They are a marriage of complementary forms.

Themes are very important in Vincent's work in the development of conceptual ideas. One growth form activates another, furthermore they can help the viewer to establish a deeper understanding of the overall image. A clear crisp dolomite glaze competes with a dry bleached hue of a clay matt glaze. The roots were originally seen as a mirage. Brittle contortions act as symbols.

"From the pure form that exists stems forth a growth and in turn man's involvement." The symbolic use of colour adds to the feelings expressed. Gold lustres for sun, deep azure blues for the receding shadows lapping the hollow form — another reference to man's involvement, perhaps water holes or oases, green pasture etc.

Vincent is a master craftsman. More than this, he couples these skills with serious aesthetic considerations. "Even though I am constantly researching into glazes and colours (having affinity with six or seven at present), I have little real control over the final outcome of the glaze fire. This, I believe, allows for the unexpected, the rare magic, the factor that always calls for the post-mortem."

Above all else, Vincent's work needs to be perused in solitude, a quietness synonymous with an aged landscape.

"I would like my work to be seen individually, to be privately encountered."

As the work itself seems to suggest a personal and sensitive examination of the environment — it can be best understood from close scrutiny, something which Vincent has sought after in the execution of the work itself.

It is rare to find here in Australia an artist or craftsman who has not in some way succumbed to the notion of eclecticism. Vincent McGrath's interest in cross cultural references lies solely in the craftsmanship of technique and method. His concepts and experiences are drawn from an Australian landscape and from man's occupation of it. The result to date of Vincent's enquiries demonstrates work which is refreshing and has an indigenous Australian character.

Bernard Ollis

Bernard Ollis was educated in Britain where he took a B.A. Fine Art at Cardiff School of Art and then later a Master of Art at the Royal College of Art, London. He has exhibited widely in both Britain and Europe. He is currently Head of Painting and Drawing, Darwin Community College.

Cast Porcelain onglaze enamels and precious metal lustres over a dolomite glaze 1300° 24 cm high

Stoneware/Mixed media Dolomite and High Clay glaze 1300° 25 cm high

Hobart Brown and the Sculpture Race

Hobart Brown (centre) with friends at the beginning of a marathon event.

An American sculptor with a different story to tell about the problems of being an artist was recently in Australia as a guest of Scotch College, Melbourne. The college brought Brown out for a series of lectures on how to be a successful artist.

A lively, outgoing personality who lives in a tiny rural community called Ferndale in the United States, Hobart Brown is not only an immensely successful artist who may not be able to survive long enough to complete all his commissions, but someone who has brought success to the whole community in which he has settled.

Ferndale with a resident population of 1200 was originally rather suspicious of the "artist colony" springing up in their midst but since the introduction of Hobart Brown's Sculpture Race the tide has turned and the artists are accepted members of the town.

The Sculpture Race started innocently enough when a child's tricycle was left outside in the street and condemned as an eyesore by the township. Hobart went to work and turned it into a sculpture and then was brazen enough to ride it down the main street. An artist friend decided he had to have one too and began work on what turned out to be a kind of tank. The two artists raced the vehicles down one block in the centre of town to the delight of the residents.

Farmers watching the race could see a direct relationship between their own farm machinery and the kinetic sculptures and so they in turn began building their own vehicles. From that has sprung a warm friendship between artists and townspeople and a race that has become famous in the United States. Now there are two annual races. The first is still the Main Street encounter over one or two blocks. The other is rather more ambitious — over 30 miles of farm roads and creeks. Now some 10,000 people flock annually to Ferndale to watch the race which has virtually become the second industry for the town.

"Originally they thought we were threatening their lifestyle but now they have realised that art can be big business for any community. The influx of 10,000 people into a community of 1200 posed serious problems of food catering, accommodation, toilet and water facilities and so forth — all of which were able to be handled by a naturally resourceful group of people used to the difficulties of farm life. Even the complexity of providing roof-guards to preventing rushes of people climbing all over the old buildings in order to watch the races has been handled successfully. The economy has improved dramatically and Ferndale without having been spoilt is well and truly on the map. The National Geographic is currently interested in the race and the magazine of the Smithsonian Institution is featuring this year's version.

The whole community turns out as the sculptors leap into their contraptions in a Le Mans start in the main street, then on to a 30 mile cross country race.

Hobart Brown in his kinetic boat battles across the water and as evening falls the little company trundles along the beach.

"The races themselves are great fun to take part in. All kinds of amazing vehicles line up and the drivers run towards them in a Le Mans start. That is usually where the rot begins to set in. Models that have been behaving beautifully begin to break up often right at the beginning of the race. Wheels fall off, sculptures ricochet off into the crowd, bathtubs and boats are holed. There are continual running repairs going on all along the racetrack. In fact it's something of a miracle if anyone finishes the race. We have pyramids and windmill styles — everything that ingenuity and inventiveness can provide. The drivers lie under them, or friends pile in to hold things together, and generally it's a memorable experience."

Photography
Mark Daniel Brown

Hobart Brown's success philosophy is tied to a fierce work ethic. In order to complete his commissions usually bronzes, he locks himself into his studio without any contacts for 10 days at a time. Even so he is 30 commissions behind for such places as the Museum Gallery, Palm Springs and Los Angeles Kinsey Gallery.

In his lectures at Scotch College, Toorak College, M.L.C. Burwood and various state colleges in Victoria he stressed optimism as one of the keys to success. "There is no sense in going into the field of arts and crafts with the sad thought that you may starve. The joy of being an artist is that one can control one's destiny. Does anyone want a miserable destiny? Look at it all from a positive point of view. There is always a way to be successful without sacrificing integrity."

April Hersey

Colonial Crafts of Victoria Early Settement to 1921

Colonial Crafts of Victoria at the National Gallery of Victoria from last November to January raises, by its extraordinary public acceptance and also by aspects of its very existence, many questions which seem to lead to an overturning of the tentatively comfortable definitions of craft in contemporary society.

The exhibition was visited by over 70,000 people, which, if popular acceptance is the yardstick by which success is measured, makes it the third most successful showing ever at the National Gallery, only the Chinese exhibition and Modern Masters attracting more visitors. The visitors to the latter two exhibitions attended an accepted sort of event, to pay homage to valuable objects of great antiquity, of precious materials, of the modern capitalist art establishment; visitors to Colonial Crafts, however, were confronted by objects which have not previously been seen in a fine art location, where a rather academic concept of aesthetics as well as the three criteria cited above govern acceptance.

Given that craft is barely acceptable in the public galleries (then usually defined as decorative art) and not collected or shown at all in most of them, the presence in the hallowed Special Exhibition Hall, of post-and-rail fences, mended boots, model houses and trade union banners could be seen by elitists as the starting of the rot, but for those who consider that good craft contains its own aesthetic, that public galleries are for people, and that their contents ought to communicate something deeper than respect for monetary values, it is the seeing of the light, or a chink of it anyway.

In common with the Chinese exhibition and Modern Masters, Colonial Crafts was made possible by a corporate sponsorship — in this case by Conzinc Riotinto of Australia. But whereas previously the sponsors underwrote the expenses of bringing to Australia collections of great monetary value we would have been unable otherwise to see (and we are certainly indebted to them for doing so), CRA perhaps made a much greater philosophical commitment — providing the funds for original research, enabling the discovery and documentation of our own past material culture at the crucial time which endangers all old objects, when they are just old; not yet of sufficient age to be even of sentimental value to their owners, and, in this case, unlikely ever to be of much monetary value because of the everyday materials from which they were made.

Victoria's history was largely shaped by gold mining, and many objects in the Colonial Crafts collection are directly related to it — mining machinery and tools for instance — and many more are indirectly related because they were made by and for the people who settled and formed towns around the gold fields. Thus CRA, whose existence is also due to mining, was a logical sponsor for this research which led to the exhibition and documentation of the early crafts of Victoria; and the result is such that it must be imperative for the Crafts Council of Australia to find sponsors for similar research in all states before original sources are obliterated. The failure to establish a national collection would be the greatest lost opportunity in our collecting history. If sponsors are found, then the 1988 bicentenary celebrations would hopefully include an Australian Colonial Crafts exhibition to travel within Australia and overseas.

The Colonial Crafts exhibition was unique in that it was put together by a guest curator, Melbourne artist Murray Walker. Perhaps this factor explains the overwhelming sincerity and jubilation which permeated the show. Following his brief from the Crafts Council of Australia and feeling strongly that this country had a very significant craft heritage of its own which was completely neglected by modern craftspeople looking to Scandinavia, Japan and elsewhere for their inspiration, Mr Walker spent two years discovering, collecting and borrowing objects to reinforce his belief and present it to the public. It led him to write a book on the subject as well, Pioneer Crafts of Early Australia (Macmillans). So it would follow that guest curators with a strong personal commitment to a particular idea, preferably one not normally held by the art establishment, may therefore be expected to compile special exhibitions of far greater vitality than some of those arranged by departments within the State galleries. Quadripartite exercises of co-operation between craft organisations, corporate sponsors, public galleries, guest curators and perhaps, as in this case, government funding, could make vital communicating exhibitions available to large numbers of receptive viewers who stay away in droves from many of the esoteric, moribund shows which fill spaces in glass cases and help to justify curatorial salaries.

Not that communicating with the masses should be the ultimate aim of the State galleries — if it were, we could expect to see them filled with painted pebbles, macrame plant hangers and leadlight tiffanies as well as paintings of citrus sunsets and Ben Bowyang cottages ad nauseam. They have an obligation to acquire and conserve worthy old and new works judged by informed people entrusted with that task, and many of those works will have appeal mainly to students and researchers.

But this exhibition did communicate; many elderly viewers were moved to tears as they were confronted by the residual evidence of private, forgotten times; some visitors returned again and again, children were enthralled (despite the efforts of art teachers and gallery education staff, this response is rare). Others, too young and/or urbanised to have lived with the objects on show, experienced a sense of deja vu, the stirrings of collective folk memory, of having made or used or seen this before.

A retrospective exhibition of paintings of the same period (early settlement to 1921) could not, to my mind, produce feelings of such intensity so we must question (a) how these bygone craftsmen have managed to leave such a strong message, (b) whether modern craft is capable of transmitting the same energy, or if it should, and (c) whether the contemporary craft establishment is operating under misguided definitions.

To take the first point, we cannot really explain the visual and emotional impact of Colonial Crafts by saying that they all have the sincerity which automatically emanates from objects which are designed for a specific purpose, by a person who

Model Cottage
c 1865-66
Mr James Cowling, carpenter, builder, contractor & inventor
Castlemaine
Mixed media. Collection: Castlemaine Market Museum, National Trust of Australia (Vic)

understands their function and the materials from which they are made. Certainly most of the functional articles do fall into this category; mostly articles of necessity, they were made quickly and usually with great ingenuity, often from the materials of the immediate environment, particularly timber and discarded metal components. But there are other articles which do not use materials honestly or economically from our late 20th century point of view; timber for instance was greatly over-used and often vastly more of it was incorporated into a building or piece of furniture than was necessary for strength, stability and visual appeal. And technically, some pieces would not even find their way into the craft sections of the 1979 Royal Show.

But this I think was the source of the impact of this exhibition. A set of roughly worked d'oyleys, for example, make us wonder about the woman who made them — was she too tired at night to work them well, was the light of her lantern too poor, could she not even take the time off from her chores to make the pretty things for her home carefully and neatly? Is the design rough because she copied it from a journal or someone else's embroidery? Or is her rather incompetent work the result of a busy childhood, too many tasks and no leisure to learn the niceties, and a mother who could not teach her because she did not know them. The point is, it all makes you wonder about the people, their lives, their homes, their towns, their work, their leisure, more than even a written history, for this visual impact is immediate.

Modern crafts do not communicate in this way — their impact is on the senses, they appeal to the eye, to the sense of touch (too often incarcerated in glass cases, they frequently frustrate this most important sense) to the desire to fabricate — how did this beautiful object come about, we wonder. We may also wonder about the object, and this in itself may be a valid aim of the modern craftsman, and we may wonder about the state of mind which produced it, but we do not wonder about the maker, and his place in the scheme of things.

Which brings me to the second question, whether modern craft is capable of communicating with those who look at it. Generally, I think not. The appreciation of modern craft has become rather esoteric; it depends on a studied, even academic knowledge of the material used and concepts of modern art thinking. As with much 20th century two-dimensional art, viewers are often alienated, they may feel put down by the artist/craftsman, confused because there is some message which they are unable to pick up, and, in resentment, they often condemn the work.

"What is it, what is it for?" are commonly heard cries from people confronting, say, a piece of funk porcelain, which has no function, is not beautiful, perhaps is even ugly by established standards.

"What a marvellous piece of casting. Great control of enamels. What a clever piece of conceptualising," may be the comment of a practising ceramist or student.

So we have divided our audience and ourselves. Some are preaching only to the converted academically initiated, others of us have our followers and our market, particularly the potters and jewellers, who produce safe and functional pieces for consumers who like to own hand-made objects and will seek them out, going beyond the commercial supply network.

But to the vast majority, crafts are objects made from kits and instructions, from women's magazine supplements and newspaper weekly carpentry projects. They are also machine-made antiqued metal mandalas, machine-copied traditional embroidery, badly carved tables from Asia, sagging alpaca jumpers from Peru.

This is the dilemma of modern craft — at the top it is academic, introspective and often self-agrandising, at the bottom it is unoriginal and not worth making except for therapeutic reasons, in the middle it is well made, frequently uninspired. At all levels it communicates nothing of its creators, though it may convey excitement, harmony, a strong sense of purpose, a mastery of materials, to those who are attuned to those messages.

Intimacy is what is usually missing, and intimacy is what permeated the Colonial Crafts collection. From the craftsman's point of view, this is why the continued documentation and collection of the hand-made artifacts of our past is so important. From the historian's point of view, too, they are of priceless value, for they tell of the history of the ordinary men and women who shaped this country, without whom there would be no documenting of what went on in high places. And from the nationalist's point of view, it would be a source of pride to have furniture and furnishings from our own past, set in the 19th century interiors of our official residences in place of the imported pieces which are an early manifestation of our great inferiority complex.

My third question, regarding the definitions of modern crafts, I can answer only by saying that our definitions now are different, but so is the purpose of craft, and so also is the society. We cannot revert to the circumstances which produced Colonial Crafts, but I think we are not really understanding and defining what are the conditions producing modern craft.

Anna Griffiths

Anna Griffiths is a trained art/craft teacher and freelance craft writer. She has a personal interest in the aesthetics and philosophy behind craft.

The Impulse to Make

Exhibition at the National Gallery of Victoria, 4th Nov. 1978 to 14th Jan. 1979.

Arranged by Guest Curator, Murray Walker.

The reader must forgive the fact that this criticism is overly subjective, but I find it impossible to write about this exhibition in any other way.

The first sensation experienced on entering the exhibition was one of thrilling, choking, tearful nostalgia. Remembrances, associations, recollections, of the still accessible past, assaulted one's imagination. This exhibition placed before the spectator the familiar landscape of our Australian childhood, of the days when sugar, tea, coffee, sago, rice and flour adorned the mantlepiece, above the stove, stored in scrubbed wooden canisters. Homely environments in which ingeniously hand assembled bric-a-brac vied with datable wedding presents and faded photos of footy teams, brass bands, and fire brigades to claim the attention of the child. If our parents were already into chrome, laminex and nylon our grandparents could be depended upon to provide an environment replete with gum-nut goodies, patchwork, handmade lace and cunningly improvised gadgets. This is our heritage.

Once triggered the multitude of stirred memories became almost painful. I found myself arrested before a set of wooden canisters, beautifully time-worn, emblazoned with shields containing the flattened sculpturally elegant letters of the words flour, sugar, rice etc. My imagination involuntarily conjured up images, visual, tactile — even scents and smells. It was only after perusing the excellent catalogue produced by Murray Walker that I found that my imagination had indeed acted to connect my childhood with the presence. I found that Item 235, the set of canisters, was made by Charlie Cramer, of Warracknabeal whose cool sprawling, wide verandahed house, which groaned beneath overgrown wisterias and grape vines, I had often visited as a pre-school child.

As I have remarked, the immediate impression of this show evoked an emotional response — and this reaction cannot have been restricted to myself. I noticed many visitors from overseas who were obviously intrigued by our forefather's craftsmanship, but I imagine that every *Australian* who visited this exhibition must have found himself beguiled by some object that conjured up his past and stimulated his recollective faculties.

Such objects were there in abundance, for instance the cunningly inventive solutions to household problems like the devastatingly effective wooden mouse trap (No 66), the wire rat-trap (No 71), the pine wood and wire egg carrier (No 72), and the chests of drawers made out of petrol tins and petrol tin cases (Nos 138, 139). Made up of scraps, of bits and pieces, these assemblages reflect the "waste-not, want-not" ethic which ruled the majority of households. Similar solutions were found for problems in the field, the country man learned to "make do". Particularly impressive were objects like the adzed red-gum jinker wheel which saw 15 years of active service carting logs (No 40), the post and rail fence (No 45), wooden sod-rollers of sawn, axed and augered hardwood (Nos 57, 58) and water troughs hewn from eucalyptus logs (Nos 79, 80).

Apart from the necessitous crafts, there were those that provided "pleasure from leisure". Mr James Cowling of Castlemaine made a model of his dream home (No 108), c.1865-66. This beautiful model cottage took him nearly a year to assemble from oddments before it was exhibited at the Intercolonial Castlemaine Exhibition of 1866 and recommended by the committee to be sent to the Paris Exhibition so, "that the people of Europe may be enabled to form some idea of the dwellings of the middle classes of Australia" (Catalogue p.59). Another delightful model cottage (No 110) was made by Mr B. W. Porter, cabinet-maker and upholsterer, of Portland c.1900. This dream house, complete with miniature front verandah furniture, was eventually realised in Gawler St, Portland. Then there are the ubiquitous model ships. A fine half-model of the tug "Albatross" was made c.1898 by Mr G. W. Clarke, a tradesman employed at the Newport Railway Workshops. Snug in its painted pine case it would make Joseph Cornell, the revered American "boxed-nostalgia" artist, extremely envious.

Other time-consuming pastimes were patchwork, embroidery and lace making — feminine skills where loving dexterity and inventiveness was brought to the manipulation of brilliantly hued silks and cottons, or snowy white linen. A homely patchwork coverlet by Mrs Keen of the Junction Hotel, Fyansford, made up of printed plain and woven cottons, printed and woven silk, red and blue wool, and velvet is a resplendent object (No 144). So too, is another coverlet by Mrs Pickles of Yarrawalla (No 146). There are beautiful white cotton knitted coverlets (Nos 174, 175), and white embroidered white linen coverlets (No 352), and tablecloths (No 356).

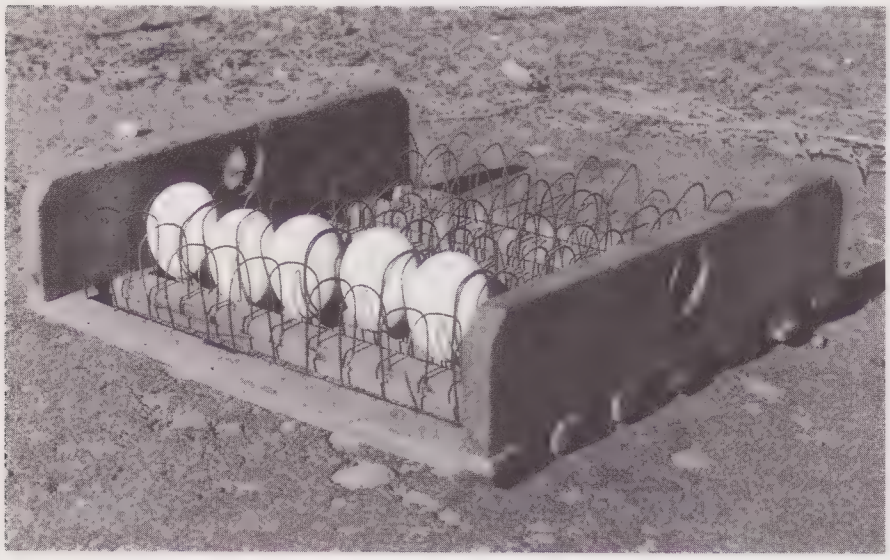
Any selection of objects here has been quite arbitrary and depended on the order in which the glance fell on half familiar things, or types of things. And with the recollection of places and environments came memories of people, of types of Australians which are becoming rarer — almost non-existent in the brilliant, materialistic mass culture of the seventies.

How I loved that exhibition for its power to evoke!

The aesthetic response to this show was not evinced by high art, nor always by admiration of skills, rather it was evinced by wonderment at what ordinary people do, and are capable of doing, when cast into a survival situation. On these occasions the pure unadulterated joy of *making* an efficacious object is humbly experienced. As E. H. Gombrich has so knowingly concluded man *makes* before he matches or imitates. To *make* is a primal activity, to imitate (which has been the province of Western Art) is conditioned by notions of "high art".

The democratic basis of this show is beautifully symbolised by the Trade Union banners, and by the Eureka Flag (No 346) said to have been made by two Ballarat miner's wives in 1854. The banner of the Operative Painters and Decorators of Australasia — Victorian Branch, 1915 (No 365), and of the Amalgamated Miners Association of Australasia — Maldon Branch, 1882 (No 366), were used for processions on sports days, or 8-Hour Day. On the

Chest with Six Drawers
Early twentieth century.
Three pine petrol-tin cases, with printed sides and ends, and six tins.
Collection: Wimmera-Mallee Pioneers Museum, Jeparit



Egg Carrier
Pine and wire
Collection: Hamilton Pastoral Museum

front of the latter is painted a miner and a capitalist shaking hands, and the words

"Contention and strife decline
Labour and capital reconciled
To secure national prosperity
Let the motto adopted be."

The epitome of sentiments such as these is realised in the Illuminated Address (No. 351) presented to G. D. Guthrie of the Epsom Potteries, Bendigo, on the occasion of his retirement, by his employees. A hand tinted photograph of each employee is mounted around a central text which described in dignified terms the cordiality and rapport enjoyed between management and workers. Such sentiments expressed the hopes of the new nation. The only disturbing signs were those that referred to the onset of World War 1. For instance a gum leaf painting (No 355) inscribed "To My Dear Son" and decorated with a kookaburra sitting on a gate, or the patchwork coverlet made of linen squares embroidered in red silk with autographs of soldiers and nurses encountered by Captain Hansen of Williamstown. It was embroidered by his mother Mrs Hansen, and her friends.

One other feature noticeable in the exhibition was the compulsion to classify. Animal behaviourism has shown that hens sort out the larger grains before tney eat. The human animal, in his efforts to come to terms with his environment, and its potentialities, does similar things.

Though today, in our electronic world of all-at-once-ness and ready reference systems, we tend to scorn the practice of classification, our Australian ancestors appear to have delighted in it. After all it measured the degree to which the ancient, unwilling land was coming under their power. Framed Wool Samples, 1893 (No 50), exhibits three rows of merino wool samples belonging to rams, stud ewes and four tooth ewes, respectively. Each sample is tied with blue ribbon. A lady's "Work-Book" (No 176) gives lucid instructions on all categories of plain and fancy needle work and embroidery, knitting, netting, tatting etc. A Fancy Work Sample Book (No 182) is a catalogue of crochet stitches and a case of mounted parrots demonstrates a range of rare birds. A beautiful display stand of samples of Victorian Timbers (No 338) features separate panels of each wood illustrated with hand painted representations of its foliage, fruit and its common and botanical names. Paper samples, labels, fibre samples, all attest to a curiosity about species and types, and an inbuilt urge to classify which made our average predecessor much more sensitive to his immediate environment than we are today.

Thank you, Murray Walker, for this rich experience.

Jenny Zimmer

Jenny Zimmer is Senior Lecturer in Art History and Theory in the Fine Art Department, R.M.I.T. She teaches courses in the History and Aesthetics of Ancient, Primitive and Twentieth Century Art. She has done research work on the following crafts: Metalwork, Textiles and Stained Glass in Islam and the West.

The concept of a major research programme on the craftsmanship of colonial Australia originated with the Crafts Council of Australia who plan to have documented all the states by the late 1980's. Beginning with Victoria, the Council engaged artist Murray Walker. The Crafts Board of the Australia Council assisted the research but as the magnitude of the subject became apparent the Victorian Ministry for the Arts took over the financing and sought corporate assistance which they received from Conzinc Riotinto. Now Western Australia, Tasmania and the Northern Territory have all begun preliminary work. Financing this huge and important task is formidable. The Crafts Council of Australia needs both private and corporate sponsors to come forward to offer help on these projects of documenting our living past — research of permanent value to Australia's history.

Home Crafts: Preserving

The well stocked preserve cupboard is a figment of most people's dreams — a link with a simpler, more innocent past when the crush at the supermarket check out was not the way to our survival. It was a time when the fresh fruit with its bloom still intact, was picked in the early summer morning and taken carefully to the country kitchen for the pleasant ritual of putting up the summer bounty against the cold unfruitful winter. The craftsmanship in making the jellies and jams and marmalades, the relishes and pickles, curds and fruit butters was consummate, but nothing ever could compete with the exquisite placement of fruits and vegetables in their traditional Vacola jars. The craft is not lost. Despite the prevalence of fast food chains and instant groceries, tens of thousands of Australians still keep those jars filled year after year as every country and state show bench will testify.

In 1795, the French government offered a prize of 12,000 francs to the person who could devise a method of food storage better than those of the day. Fourteen years later, Napoleon awarded the prize to Nicholas Appert — a Paris confectioner. Appert arranged the food in wide mouthed jars which he then heated to drive out the air, and closed with tight fitting lids. This process held ground as the popular method, despite the invention, in 1810, by Englishman Peter Durand, of the lip sealed can. Canned foods cost considerably more than fresh, and the market, initially, was confined to the armed forces, explorers and adventurers etc. Early canning was a primitive procedure and there was much public prejudice against it. In the mid 1850's, Louis Pasteur determined that it was not air that contaminated food but minute organisms — bacteria — that are present in all natural foods. With this insight and better manufacturing routines, canned foods began their reputable history. H. J. Heinz, in the 1860's, served the forces of the American Civil War from his Pittsburg factory and developed his famous "57 Varieties". In 1886 Heinz took his products to England, where both grocers and the public eagerly took up the trend. It was not until the experiments of American, Clarence Birdseye, in the 1920's, that any other means of making food "convenient" came on to the scene.

Although slow to take on and cross the Atlantic, by the mid 1950's the deep-freeze cabinet became commonplace in the foodstores of Britain. Thus the seasons of food and harvest became obscured, and the public accepted as a facility and convenience these attractively packaged and highly advertised foodstuffs. Since the frozen food boom many other less acclaimed methods have entered the food processing industry; we now confront in our shopping aisles the tiny print of: nutrient supplements; emulsifying agents; neutralisers; suspending agents; fixatives; flavour enhancers; stabilising agents; humectants; anti-oxidants and buffering agents, all carefully listed in the language of high chemistry. In the field of "food colour" alone, the food processing industry has effectively simulated 90% of natural food colours; some natural colouring continues to be used, but this is only because a synthetic substitute has yet to be developed. Currently, the preservation and preparation of commercially marketed foods is as far away as conceivable from the buyer. To be further removed from either aesthetic or instinct, processed foods would have to be blander, pill shaped, intravenous, or labelled something like, "dietary supplement from plankton synthesis".

Luscious fruits and carefully cut and preserved vegetables add a beautiful dimension to the modern kitchen.

To many visiting this year's Royal Easter Show, the display of bottled preserves in the Hall of Agriculture, appeared as alternately, wondrously painstaking and evidence of rural spare time; or as the results of some special and expensive equipment that should have been on sale at the next stand. A craft of arguable necessity, the truth is that the outlay is small; the cost could be considered in the number of bottles and the amount of produce that one wishes to preserve.

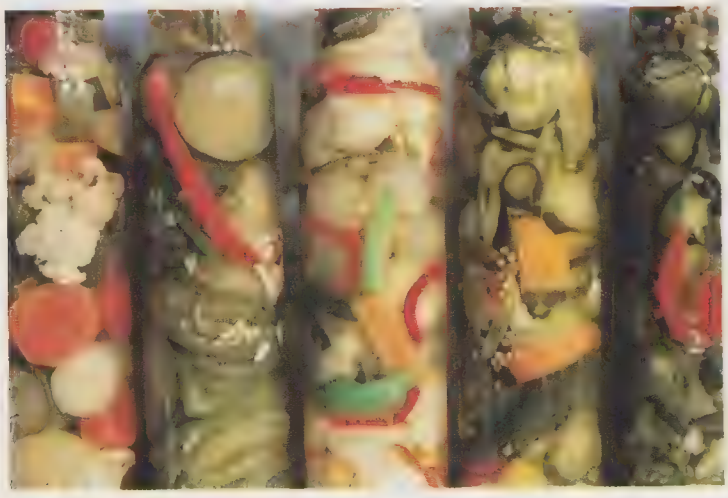
Obvious, of course, is that one has, then, food at its peak harvest prices set aside for out of season enjoyment. Bottling exists within the rural community as a skill of housekeeping. At the Royal Easter Show we see it at its stylised best. Entrants frequently shift from show to show, putting their best against local contenders. For the R.A.S., each entrant is required to put forward 10 fruits, 8 vegetables, and 6 jellies to be eligible. A regular contestant, with considerable reputation, is Mrs Helen Maxwell of Ballbaldry, NSW, representing Western Districts. Mrs Maxwell has been bottling for 11 years and is self-taught. She enters an average of 25 shows a year, and will spend at the very least 2½ hours per jar. This is her fourth year at the Easter Show. The intricacy of some jars may seem forbidding to the latent bottler passing the agricultural displays, but at a time when the public can hear of entire crops being plowed back into the soil, simply because they were too large for the equipment of commercial canners, and when more and more is being illuminated by the study of diet in the area of illness and behaviour, the fine example of home preserves for nutrition and economy should be hard to ignore. However, in an environment of fairy floss, pies and chips, it was unfortunate that this display seemed almost archaeological, rather than as the active practice of a life skill.

Nicholas Pounder

Nicholas Pounder is a poet who enjoys carpentry. He is interested in both materials and methods. A book of his poetry "The Condition of the Skeleton" will be published this year.

The geometrical precision of bottled vegetables, the rich glow of summer fruits and the sparkle of pickles do honour to an ancient kitchen craft which is still part of our lives today.

CHILLIES



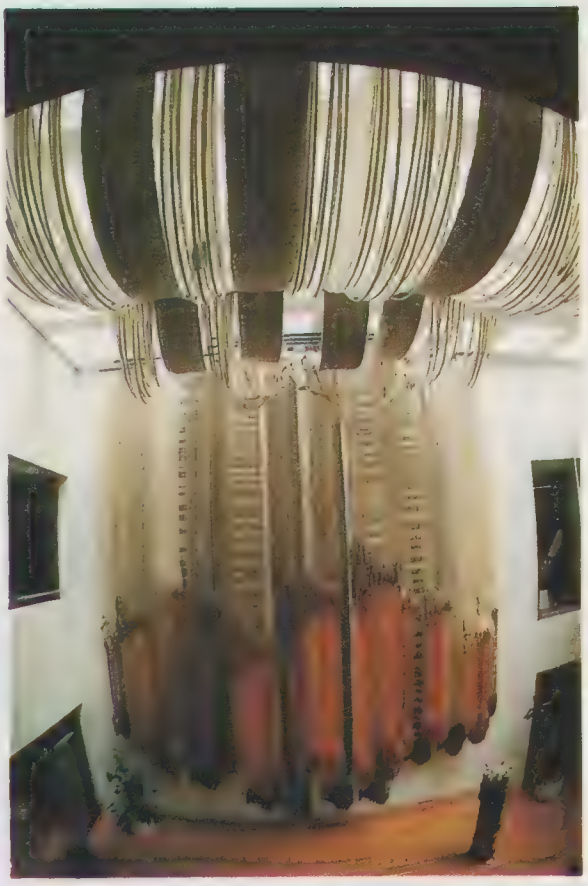
GETABLES

Mona Hessing

In 1976 Orange City Council opened its $5 million project, the Civic Centre Theatre Complex, and at the time set a sum aside specifically for a wall decoration for the wall extending two floors from the Forum to the upstairs foyer. After a competition to which 25 major artist craftsmen were invited to provide ideas, weaver Mona Hessing was commissioned to complete her work "Skyfall".

The work was very challenging for the budget was small and the area immense.

Mona Hessing commented: "The basic requirement here was to establish a concept on which to structure a series of elements which would unite to form a valid functioning whole. In the planning of this hanging the existing architectural features of the area were the first influencing factors. Essentially it had to integrate and harmonise with its enclosure (the foyer — the building)



'Skyfall'
Wall Hanging section approx. 6 m x 6 m. Canopy section approx. 5 m x 5 m

Detail of above

but, at the same time, function as a new, self sufficient entity.

"The forum is used as a venue for changing exhibitions, as well as a public area during theatre performances, and council functions, hence I felt the work, which was to provide a backdrop to these various activities, should not be visually demanding.

"There is a fine point of distinction which must be observed and achieved — keeping the work at a level of interest, but also not allowing it to distract undue attention from whatever may be exhibited in the display area.

"The basic construction of the hanging hinges on a multi-layered principal; that is, the super imposition of layers of unwoven fibres and woven elements to establish a dimensional foundation. These layers 'step out' from the wall, and the hanging gathers height. There is a visual movement back and forth from outer surface to inner depth. Planes are built up following a principle of 'thatching' so that an underlying discipline supports the surface activity."

April Hersey

Aerial Sculpture: Peter Travis

'Variations on a Theme of Hargraves'
3.95 m diameter

Photographer: Max Dupain

Detail

Photography: Peter Travis

The five unit work called "Variations on a Theme of Hargraves" was commissioned by the National Capital Development Commission especially for the space where it now hangs in the Capital Territory Health Commission building in Canberra ACT. Formerly the architects and N.C.D.C. had seen my kite-works exhibited in the foyer of the National Library where they were hanging for eight months during 1975.

When commissioned to create such an artwork there is the temptation to develop an idea into something that may appear to have the ability to fly but in fact cannot. However, for me it is personally important that the work can fly despite its destiny to hang statically. In any case, I believe that the restraint involved in keeping the work aerodynamic could only add to its visual strength.

My first visit to the site found a grey concrete building under construction. My reaction was towards lively colours and I visualised a multi-coloured work — an extension of what I was already doing. However, when the building was completed and furnished, it was obvious that my original idea was not compatible with the strong interior colour scheme where the white ceilings and walls reflected various tints of pink or blue from either the occasional pure red or more frequent pure dark blue wall areas, as well as from the darkish blue striped monochromatic carpet. White plus the third primary, yellow, was the most appropriate to this dominant basic colour selection.

Since the work would be viewed from below or alongside or above and in fact by walking around each level, every point would be seen, then the forms needed a complete three dimensional quality with every angle revealing a new point of interest. The chosen colours would be thrown into relief against the light tonal areas above and in contrast over the dark tones of the deep blue carpet when looking down.

To these physical aspects of the problem were added conceptual and symbolic factors:—

Since the site was within a building dealing with health, I wanted to produce a work that not only had structural beauty, but looked and performed efficiently. Thus I resolved to make and test full size prototypes before progressing to the final stages of any idea to be used.

The kite concept itself seemed appropriate enough, since it suggested outdoor activity, where one took advantage of sunshine, fresh air and open space. However, the major unit, when viewed from the front elevation, reveals its radial wings forming the St John's cross, which is a medical symbol, whilst the other constructions group a basic modular cell into various configurations.

The vestibule of the building, with its open upper floors showing recessed underlevels and the commanding central escalators demanded an equally strong and precise hard edged form as counterbalance. In order to relate the work to this area, I decided to develop the octagonal shape of the open space. It is an octagon with alternate long and short sides, as a square with large corner segments symmetrically cut off. Although formerly my kites have been concerned with colour statement, and my aims very different from Australian Lawrence Hargraves, inventor of the box or cell kite concept, whose challenge was the experimentation of flight, I have such respect for his great inventiveness and contribution to aviation (the Wright brothers developed the first plane from Hargraves' inventions), that I decided to use the basic box kite as the initial point of departure for my creative excursion. Thus taking the chosen octagon rather than the traditional square or rectangle, I constructed a new simple form. It became the thematic statement from which to develop the series of visual variations — a homage to Hargraves.

Numerous small scale models evolved from extended or diminished proportions and/or by the addition or subtraction of planes or cells. Finally, by addition, the major unit formed wherein two outer octagons encircle two wider inner octagons, while eight trapezium shaped wings extend from each corner of the central form. Whilst by subtraction the basic module for the other cellular pieces was conceived diminishing the shorter sides of the octagon until shapes suggesting almost squares remained, there are two that interesect diagonally.

Full size prototypes were made and flown before completion of the final work.

Throughout each unit is a linear counterpoint of non-stretch braided cord bracing the components of each segment and distributing those stresses developed by flying or hanging. The terylene fabric was selected not just for durability but for its ability to catch the light. The brown stitching is anti ultra-violet to withstand deterioration. The radial structural supports and the central axil of the large unit is aluminium. The structure of the smaller units is wood with handmade aluminium joints. Other fittings are stainless steel. The holding cords are white to visually intersect the space leading the eye from one form to another.

The diagonal angle of the major unit was selected to suggest the kite lifting in ascent.

I would hope that all who view the work would fantasise on its flight and enjoy a moment of dreaming.

Prototypes were taken to Canberra to fly during the recent Festival; some were flown on Capitol Hill on Canberra Day 79.

Peter Travis

Peter Travis is famous for his ceramics as well as for his innovative kite-making. He is lecturer in ceramics and textiles at Alexander Mackie College of Advanced Education.

A Passion for Batik: Noel Dyrenforth

Noel Dyrenforth, whirlwind of an artist, albeit disciplined, as a whirlwind is held within its own parameters, spent six months last year as part of Arts Victoria: 78 at Toorak State College producing his unique batiks.

Dyrenforth was born in London in 1936 and remembers the Battle of Britain more for the amazing light shows at night than for the terrors. In 1951 the Festival of Britain wakened him like so many others, to the potential of design, but this was all peripheral to his interest in sport which dominated his life at the time and made him at 17 boy boxing champion of England. A few years later after national service which he enjoyed for its precision and structure, Dyrenforth contracted tuberculosis of the spine which confined him to complete rest in a plaster cast for nine months. "I became tuned into my spiritual and emotional needs and began to read very widely. When I returned to active life again I had a job with an advertising agency and also worked in TV but all my free time was taken up painting and drawing and exploring every kind of medium through art school facilities which were open to me, although I never did have any formal training. By the time I was 26 I had pried myself from the fake values of my job. I travelled and set up my own studio, made block prints and mobiles and almost immediately was challenged by the batik technique, that marriage of painting and fabric printing. My complete fascination with batik has engrossed me with a rare passion since 1962."

In the beginning Dyrenforth was attracted to batik because he saw it as a pre-technological craft remote from the European tradition with no real industrial premise.

"The right chemistry produced a magical result, a strange combination of effects which when harnessed to the creative potential, the blending of discipline and instinctive knowledge was perfect for me. I found in it an echo of myself and my motivation — the volatile nature of wax, the sometimes unpredictable result, the possibility of working so closely with one's emotions rationalised through the process, provide dualism — elements creating the tension of opposites."

Since those first exciting days Noel Dyrenforth has made his career in the craft of batik. He has held a great number of one man exhibitions and been included in innumerable group shows exhibiting not only in England but in Europe, USA, Japan and Indonesia, that cradle of batik. During his time in Australia he held exhibitions in Melbourne at the Myer department store, at Toorak College, at the Ministry for the Arts, and at the Distelfink Gallery. His work is represented in many private and public collections including London's Victoria and Albert Museum and the National Gallery in Melbourne.

A brisk curly headed man whose neat taut frame still gives evidence of his days as a champion boxer, Dyrenforth was greatly impressed with the Australian landscape.

"I'm drawn to the primeval qualities of plants and landscape-grey, green, apricot, red, brown colours, stark forms. I am doing a series on trees which have a very strong image for me.

"My recent work is a breakaway from dualism. The stress is more on naturalism. It is less intellectual as I have a deepening concern with emotionalism regarding my work as an intuitive process of self-examination. However the most constant theme in my work is the formal structure — institution, dogma, pattern — continually threatened by individual freedom, the latter always the surviving force. Optimism and realism is only gained by self-knowledge and respect for the integrity of honest expression. I am beginning to use the fabric three dimensionally, letting it express itself in folds, pleats and rolls.

"I start my work always in a well-planned symmetrical process and events change this. There is a divergency. I often introduce chaos for its own sake. Craftsmanship is important in my work only up to a point. It is a means to an end because through working it is the potential not the pre-conceived that matters. I follow the rules, then break them, redefine, let them breathe, take risks to arrive at new concepts. This is one of the lures of batik — exciting things happen when the dyes have their own way and one is forever led in new directions, inspired with new ideas. The structural discipline is in being able to have the power to retain the hard edge structure against the promiscuous ebb of the dyes. Technique must develop its own pace so that it is useful to the artist not an end in itself. It is easy to be seduced by craftsmanship into accepting self-indulgent decoration. Although I've used that too as a contradictory element intentionally in my work.

"I use recurring motifs in my work, usually geometric — the circle for instance which represents the whole life, complete timelessness but never all enclosing. It is broken, although I am always striving to complete it. If I could, of course, I would not be an artist."

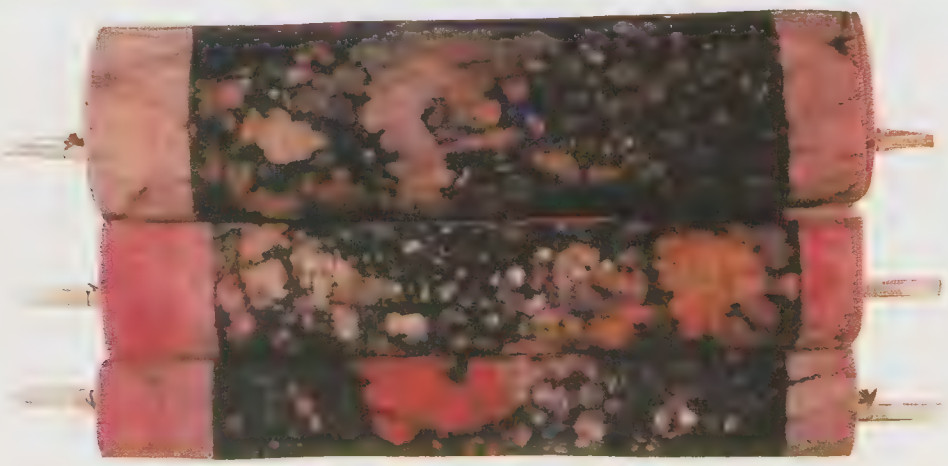
April Hersey

'With Night Garden' cotton
99 cm x 1.21 m

His work is strongly affected by precise geometrical designs.

Typical of Dyrenforth's work done in Australia

'Trees' cotton
99 cm x 1.21 m



'Cherry Blossom Time' cotton
30 x 20 cm

Photographer: Yvonne Twidale

Design Section

Step-by-step Mixing of Naphthol dye

1. Measure out naphthol powder

2. Paste with a little boiling water

3. Add 1/4 litre boiling water

4. Add loog drop by drop till mixture clears

5. Add 3/4 litre cold water

6 Diazo Salt Bath Measure out diazo salt powder

7. Paste with a little cold water

8. Add 1 litre cold water

9 To dye: immerse cloth in naphthol solution

10. Hold till drips subside

11 Immerse cloth in diazo salt solution till colour develops

12. Rinse in cold water

13. Concentrated diazo salts brushed on to naphthol-impregnated cloth

14. A selection of traditional batiks dyed with naphthol dyes; Indonesian batiks and an Indian batik painting

15. Ingredients for naphthol dyeing

16. Diazo salts sprayed on to naphthol-impregnated cloth

17. Sample of record book showing different concentrations of dyes and numbers of dips through the process.

18. A selection of modern batiks dyed with naphthol dyes

Naphthols were the first cold-water dyes I experienced. My batik teacher had spent some time studying with a master batik craftsman in Indonesia and taught us traditional methods. I knew nothing of cold-water dyeing, having used only household and plant dyes. At first naphthols were a complete mystery to me.

Here I had two dyebaths, both colourless, both code-named with letters instead of the colour names I was used to. There was no comparison with any sort of dyeing that I had already experienced. Side by side with the confusion was the magic. Here were the two colourless baths with impossibly small amounts of liquid in them. The first bath turned my cloth a dirty cream colour. I wanted red. In the second clear bath my cloth became suddenly red! I was hooked.

Since then I have had scores of students pass through my hands. They all respond in the same way. Bewilderment, excitement and finally, addiction.

Batik craftsmen in Indonesia use naphthol dyes as their major dyestuff. Naphthols are prized for their strong colours. Australians originally learned how to use them from the Indonesians and have spread the knowledge all over the continent. We are in the interesting position of having access to dye techniques virtually unknown in the USA and Britain.

It would seem from our contacts that Australian batik craftsmen are in the forefront of the craft in the Western world, and are in a position to teach our methods to people in otherwise sophisticated countries.

Naphthol dyes are widely used among batik craftsmen in Australia but are still largely unknown to people working in other fabric crafts. I hope this article will not only prove to be of interest to batik people but will serve as an introduction to naphthols for other craftsmen who may find them to be worthwhile.

Naphthols are classified as azoic dyes. They are not applied directly as dyes, but are actually produced within the fibre itself, by means of the interaction of two separate components. Naphthols are insoluble in water and must be dissolved with caustic soda. They are easy to apply and are extremely fast to light, washing and boiling water. They cannot easily be discharged. Originally intended for use on cellulosic fibres, they can be applied on silk and wool with highly satisfactory results. Providing you allow for adequate penetration of the fibre, naphthol dyes can be used successfully on fibres used for macrame and weaving. Unspun mohair dyes particularly well. For weavers who would like to try dyeing handspun wool or fleece, it would be advisable to have the wool commercially scoured first. Wool with much lanolin in the fibre will not allow the dye to penetrate well. However, commercially scoured wool will dye in colours remarkably like those of plant dyes. Silk, cotton, linen and jute fibres dye extremely well with naphthol dyes. There is an enormous scope for development in this dyestuff for craftsmen who are prepared to experiment.

You apply naphthol dyes by means of two dyebaths. The first, or impregnation, bath penetrates the hollow fibres which make up the cloth. This impregnation solution reacts with the dye in the second bath to form insoluble colour inside the fibres. This technique of floating soluble dye into the fibre, rendering it insoluble and trapping it inside is similar to that of indigo dyeing in which something of the same sort happens. We call the first bath the naphthol bath and the second, the diazo salt bath. The colour reaction is virtually instantaneous. This is why proper penetration of the fibre is important for successful dyeing. Drip-dry fabrics for instance, may have their fibres filled with resin so that the dye will not be able to penetrate properly. Colour tends to form on the outside of the fibre rather than inside, leading to poor rubbing fastness. The same thing occurs with wool dyed in the grease.

Depth of colour is obtained, not by immersing the cloth in dye to cover it for long periods of time, but by repeating the naphthol/diazo process several times, rinsing between dips. Three dips will give a strong colour depending on the concentration of dye in the bath. The colour obtained is immediately fast and needs no steaming. An after treatment of boiling soapy water is recommended for full development of the colours and to aid fastness.

One major advantage of naphthol dyes is the immediate fastness of the colours. The teacher can take cloths dyed in several colours and bundle them together without migration of colour. This cuts down the time space needed for tie-dye or batik classes. The speed with which naphthols can be applied is an enormous boon for teachers.

To apply naphthol dyes properly you have to memorise their code names. All naphthols react with all diazo salts. The colours vary according to whichever naphthol or diazo salt you use. For instance, Naphthol G used with Red B diazo salt will give yellow, but Naphthol D with the same diazo salt gives red, and Naphthol LB with the same salt gives brown. It is a little confusing at first. So are the instructions for mixing the naphthol dye bath. However, once you have mastered the basics, a dye bath can be made up in seven minutes, most of which time includes the boiling of a kettle of water.

You can measure the dyes so precisely that you can grade colours in a series of controlled (and repeatable) steps from white to fully saturated colour. Application methods vary from dipping to various methods of hand application, painting, spraying and printing. You can use great freedom in application providing you observe the major principles of naphthol dyeing — impregnation with naphthol first, then reaction with diazo salts.

For dyeing you will need two of everything, baths, jugs, spoons. You should have scales. The dyes work on a proportion of 1 gram of naphthol to 2 grams diazo salt by weight. All the powders have different weights. Using teaspoons is uneconomic and considerably reduces your control over colour. Concentration of colour is calculated in grams of dyestuff per litre of water. If you want more than a litre of water you must multiply the dye as well.

The only chemical assistant used is caustic soda in a solution of 38°Be (or 441 gms caustic soda flakes dissolved in 1 litre cold water, allowed to cool, and bottled). This is necessary to dissolve the naphthol. The concentrated solution is corrosive and dangerous but is used only in very small amounts in the dyebath.

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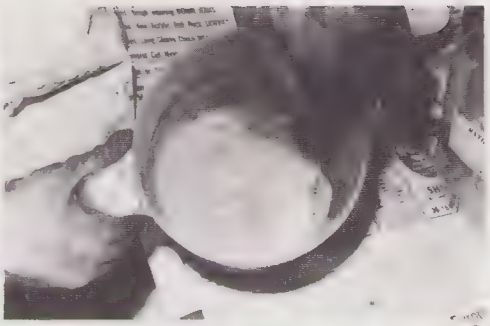

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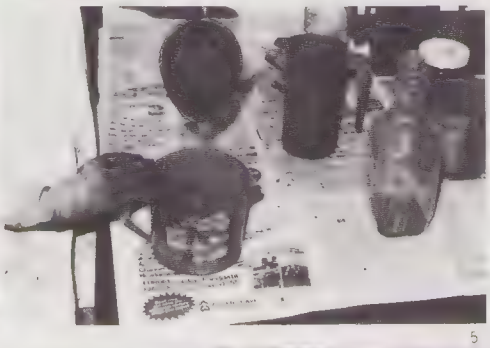

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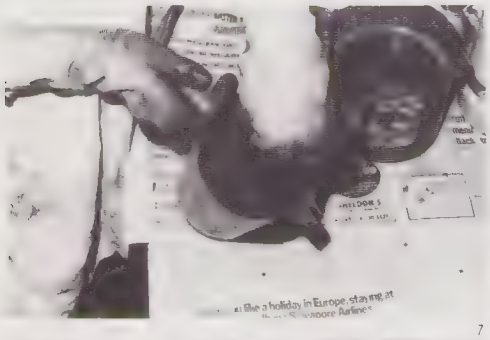

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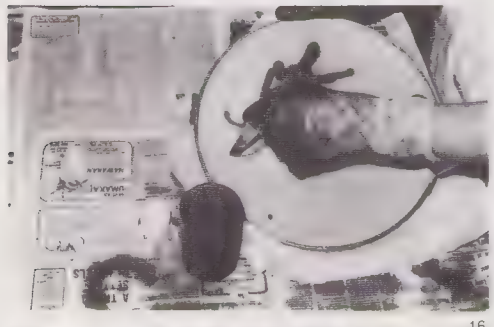

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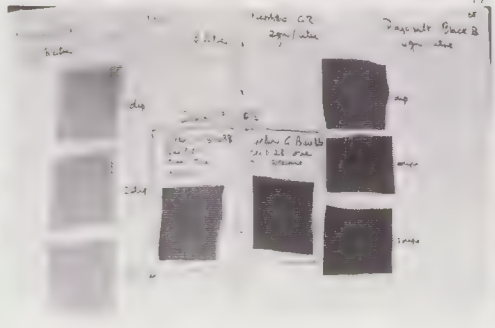

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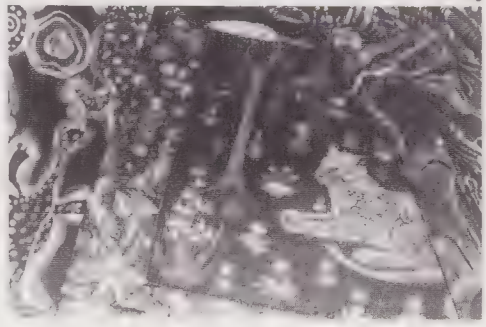
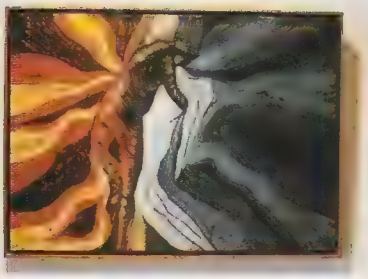




'Orpheus and Euridice'
Judy Collins
Primissima Cotton.
Naphthol Dyes. 93 x 74 cm

'Remnants of a legend I'
Kathy Berney

'Members of the Wedding Party'
Inga Hunter

The resulting dyebath is harmless. We call the concentrated solution by its Indonesian name . . . loog.

Here is a simple basic recipe to mix a naphthol dye. Readers are referred for more extensive information to the Batik Association of Australia's leaflet on Naphthol Dyeing and the Craft Council Resource Centre's forthcoming slide kit on Naphthol Dyeing for Craftsmen.

Recipe for 1 litre dye

First bath

1. Measure out 1 gram naphthol powder.
2. Paste this with a little boiling water.
3. Add boiling water up to 1/4 litre. Stir well.
4. Quickly add loog drop by drop until the mixture clears, stirring.
5. Add *cold* water to make up to 1 litre.

Second bath

6. Measure out 2 grams diazo salt powder.
7. Paste with a little cold water.
8. Add (up to) 1 litre of cold water.

Note: Both baths contain equal amounts of water.

Dyeing Procedure

The nature of the dye makes this very different from other dye techniques.

1. Wet your cloth thoroughly
2. *Pass the cloth through* the naphthol bath making sure that it is thoroughly and evenly impregnated (3-5 mins).
3. *Most important.* Hang the cloth to allow all the drips to subside. Naphthol solution entering the second bath will react to form colour in the water and will ruin the bath (5 mins). Keep cloth out of direct sunlight which will decompose the dye at this stage.
4. Pass the thoroughly dripped cloth through the diazo salt bath until the colour has developed (3-5 mins).

Uneven dyeing is usually the result of either

a. Improperly wetted cloth.
b. Poor dyeing technique.
c. Exhausted diazo salt bath.

5. Rinse under cold running water till the water runs clear.

Repeat whole process up to two times more for stronger colours. If you want an even stronger colour repeat the process, up to three times. For really strong colours you may double the amount of dye per litre water in the two baths i.e. 2 grams naphthol/litre to 4 grams diazo salt/litre. For very pale colours simply dilute your 1:2 proportion with 4 or 5 more litres cold water in each bath. The amount of liquid in each bath should be even. As you will have gathered, dyeing with naphthol dyes is usually done by passing your cloth or fibre through quite shallow, small baths. If you want to dye fibres for macrame or weaving you should add more time in the pre-wetting time and in the dyebaths, so that the dye can penetrate the twisted fibres. A good wetting agent is a desirable assistant for this sort of dyeing.

Once you have mastered the basics, you can experiment with variations in dyeing and in mixing colours. The scope for experiment is enormous.

Inga Hunter

'Phoenix Coat'
Karen Edin
Primissima
Cotton quilted
and batiked

Photography: Oliver Strewe

Inga Hunter is a full time batik craftsman whose work has been exhibited widely. A Bachelor of Arts in Anthropology with a Diploma of Education she also does part time craft teaching

Garry Greenwood

A craftsman who has given a totally new dimension to traditional leather work is Garry Greenwood of Tasmania. Working a 16-hour day in his lovingly converted old mill at Deloraine in the northern part of the state — Bowerbank Mill Gallery — Garry works against the clock with a sense of urgency.

"I am a compulsive worker. I'm in the studio at all hours sometimes from 7 a.m. to 2 a.m. the following morning. I feel that I wasted so much time at school trying to decide what I wanted to be and so much time in the earlier attempts to sort myself out that I have a great urgency now to get out my ideas."

Greenwood was born in England and attended the Reigate School of Art in Surrey, turning after graduation to graphic design. As a craftsman he first became interested in macrame, finding a fascination in the third dimensional possibilities of this very old craft. He held exhibitions in macrame which he finds now in retrospect were leading him towards his present work. For a time he combined macrame and leather but leather has now become the only material he uses.

"The material has so much to do with satisfaction in craft work. I feel that I will continue to work in leather. So far it is almost unexplored. I am only scratching the surface.

"My techniques are original in one sense but in another they are centuries old. It is just that I have extended them. After all cobblers have been using lamination for the heels of shoes for a long time, and using wet-forming too. Wet-forming has been used to make bottles since ancient times. What I am doing is taking these old techniques and combining the two in a three-dimensional form.

"I am not dependent upon finding beautiful hides for my work. I use the worst leather I can find with the help of a local Tasmanian tannery. After all I am restructuring the piece, working with hammers on wet

Podform I

Podform II

The artist at work

Bowl 30 cm dia

Violin 1.52 m x 1.00 m

'Vogelyre Trio'
Alto, tenor and bass

hide. There may be one small piece that is perfect for what I want and the piece next to it is useless. The technique I use is dependent upon what I'm doing. Although like most artists I know where I'm going, some of my work has to be intuitive. I greatly enjoy the doing, the making. Sometimes as I've proceeded along this path my work has been almost out of control. Sometimes the ideas came off, sometimes they didn't. Now I feel I have the techniques well in hand and the results are more refined."

The most recent work Greenwood has exhibited which was shown in conjunction with Ragnar Hansen's jewellery at the Art of Man Gallery in Sydney, was a series of musical instruments. Garry Greenwood is a musician himself who plays six different stringed instruments and has often been aware that those who cannot play an instrument hesitate to pick one up in case the action implies that they can play.

"So what I did was to take the strings away. This lets all the tightness out. The instrument is silent, though not silent visually. I have emphasised in these pieces all the things I love about real instruments and I have taken away all that threatens the uninitiated."

April Hersey

Bowl 60 cm dia

Photography: Bill Mobbs

Ancient Peruvian Weaving

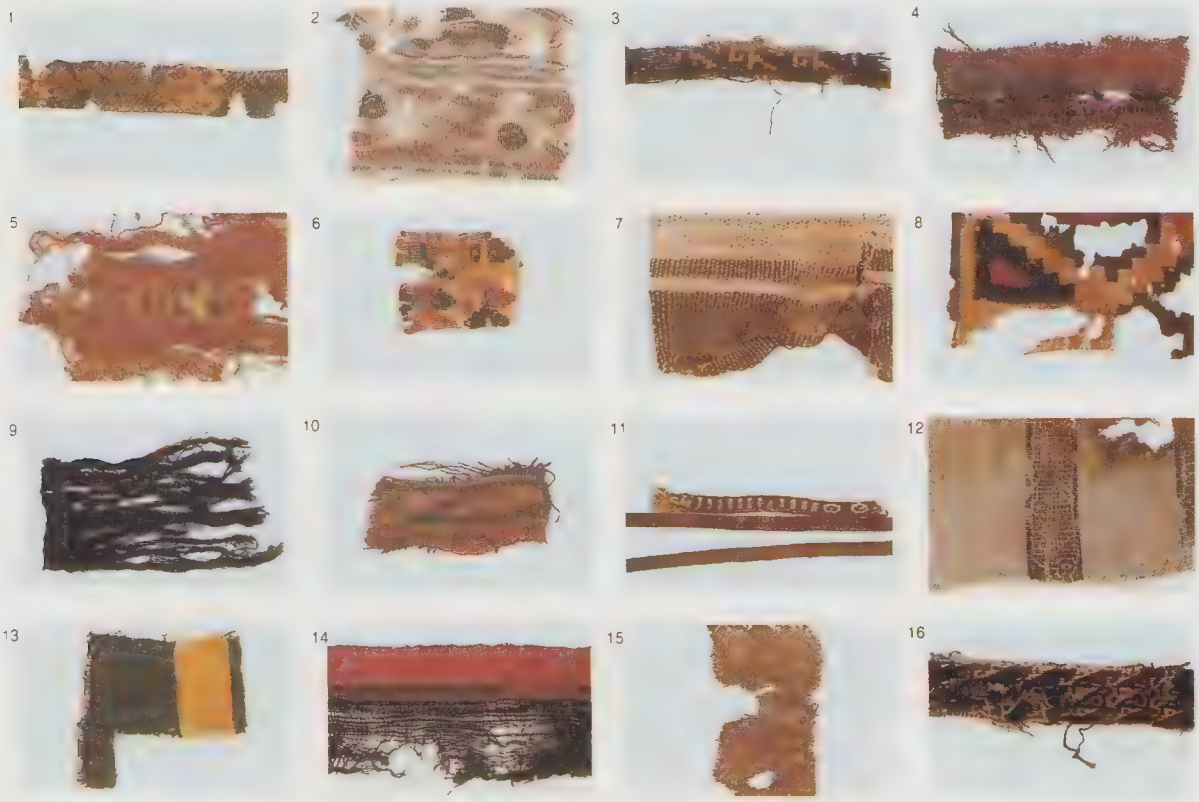
Burial Dolls made recently but in the same ancient tradition are dressed in remnants a thousand years old

It is the privilege of the Indians from Peru to be called *the* masterweavers in the world. Most countries have selected and brought to perfection one or two different weaving techniques, but not so in Peru. Investigations in the area of ancient textiles show that all known weaving techniques have been (and most of them still are) practised and perfected in Peru. Thus there is a great variety of styles, patterns and colours in different districts.

Primary materials used for weaving are

(1) Subdivided "Cabuya" fibre (commonly known as American Agave) used for baskets, sandals, ropes etc.;

(2) Two kinds of cotton — natural brown and white —



1 *Nazca Late Period 1200 AD*

2 *Huancasancos 16-1700 AD*

3 *South Coast 800 AD*

4 *Central Coast 1300 AD*

5 *South Coast-ICA Chincka 1200 AD*

6 *Nazca 12/13th AD*

7 *Chancay 1200 AD*

8 *South Coast 1200 AD*

9 *Nazca Period unknown*

10 *Chancay 12-1400 AD*

11 *Central Coast 1200 AD*

12 *North Coast 1200 AD*

13 *Camanã South Coast period unknown*

14 *Chancay 1300 AD*

15 *Central Coast 12-1400 AD*

16 *Nazca 1300 AD*

Detail

used mainly since the Inca Conquest and in cotton growing areas of Northern Peru;

(3) Llama wool, coarse and greasy, spun in a distinctive brown-white colour, as fibre for heavy blankets, carrying cloths, durable sacks for llama transport, and ropes and llama halters;

(4) Wool of the alpaca, generally white, but mixed with greys and natural browns, used for wearing apparel because of its superior fineness and long fibre;

(5) Vicuna, soft, silky, the finest in the world, reserved only for the highest luxury weaving.

Of the three types of looms the backstrap-loom is the one predominantly used and almost all authorities agree that most of the fabrics found in graves came from the backstrap loom. Comparing these with the present-day looms, one can see that the techniques have changed little in 2000 years.

Practically identical with the backstrap looms of the Andean and coastal Peruvians were backstrap looms used in Egypt as far back as 1900 B.C. (as on the tomb of Khnem-hotep at Beni Hasan).

Men as well as women were weavers, the latter, however were entrusted with the finest wools of the alpaca and vicuna. One of the functions of the Chosen Women (the polygamous Lord-Inca had up to several hundred concubines, his privilege as the direct descendant of the Sun God) was to produce the fabulous vicuna tunics for the Inca — the kind which he never wore more than once before they were destroyed.

All ancient textiles have been found in the desert like North, Central and South coast where the protection afforded by the graves and the particular dryness of the soil aided in their preservation. The specimens shown came chiefly from the well-known archaeological sites of Trujillo (Moche), North coast; Chancay, Central Coast; and Chincha, Ica and Nazca on the South coast.

Even though approximate dates of the samples were given to me by an anthropologist in Peru, I am aware of the fact that there is as yet no secure method of carbon-dating as to the age of ancient specimens. "On the authority of Kroeber (O'Neale and Kroeber, 1930, p. 30) the variety and perfection of the textile techniques were almost as great in the most remote period he investigated, which goes back to the beginning of the Christian era, as in the period immediately preceding the coming of the Incas to the coast, which may be fixed as around the 14th century." (From Raoul D'Harcourt, Textiles of ancient Peru and their techniques, University of Washington Press, 1975.)

The five major cultural streams before the Inca period from which ancient textiles have been found are: Chavin, 1200-400 B.C., Paracas (Pisco), 400 B.C.-A.D. 400 (followed by Paracas (Necropolis) II), A.D. 400-800; Mochica, 272 B.C.-AD.1000; Nazca, 400 B.C.-A.D. 1000 and Tiahuanaco, A.D. 400-1000. Chimu and Inca culture overlapping from 1250 until in 1535 the Spanish Conquest made an end to the Inca Empire.

The textile samples represent fragments of burial clothing and some complete garments of both children and dolls.

It was the custom to mummify the body of the dead, to wrap the corpse in textiles and leave the dry climate to complete the process. As no distinction between body and soul was made, the dead were visualised as "living corpses". During the Paracas period the common Indians were buried in so-called Cavernas, cut deep into the rock 25 feet below the surface in which anything up to 55 individuals were buried together in a flexed position and wrapped in shrouds.

During the 13-14th century of the Chimu culture funerary masks — usually made out of gold, were placed over the face of the dead. However, at all times grave goods included quantities of pottery for food and drink; loom, spindle and wool for women and weavers, clothing and food and any other item according to rank that was considered necessary to help the soul of the dead person on his journey through the underworld (astral world).

Some burial cloths, especially those of priests, chieftains or the Lord-Incas themselves depict in very fine tapestry work this journey and the encounters of the soul in the astral world. As in ancient Egypt, so in Peru, the journey of the soul was made in a boat or solar barque (in Egypt) into the underworld. For this purpose burial dolls were made not only representing human figures as in daily life (men, women, mothers with child wrapped into their common "Manta" (shawl)), but were also shown rowing the barque into the astral world. There were also life scenes such as a woman giving birth surrounded by women helpers. These were fashioned out of textiles, reeds, straw and wood and placed into a grave.

To my knowledge, the burial dolls shown here were made in contemporary Peru using 800-1000-year-old burial cloth remnants. The dolls are made in the same fashion and in keeping with the spirit of ancient Peruvian times, a spirit which is still very alive and observable in their customs, rituals and craft expression in any given material.

Such original dolls have been found in late pre-Inca graves, e.g. at Caqui in the Chancay Valley. (Victor Wolfgang von Hagen, The Ancient Sun Kingdoms of the Americas, 1977 Photo p. 303.)

There is not the space here to go into detailed descriptions of any of the woven fragments and more research is necessary in the field.

To my knowledge this private collection of ancient Peruvian textiles is the most comprehensive one in Australia, and weavers, craftspeople and the interested public can see these exhibition pieces on display at the Inca Gallery, Wentworth Falls . . . An exhibition of Burial Dolls will be held at the Inca Gallery (Historic Strathmore), 74 Falls Rd, Wentworth Falls, Blue Mountains, later this year.

Gudrun Chalupa

Gudrun Chalupa is a collector and gallery director who has travelled widely in Peru.

Indian Handwoven Furnishing Fabrics

Among the most attractive furnishing fabrics now on the Australian market are Indian handwoven textured cottons in varying weights and widths. They are in great demand, not only in Australia, but in the United States and Europe, and their export is helping to boost the Indian economy in an encouraging way.

The appeal of the fabrics lies not only in the beautiful textures and variety of weaves, but in the natural fibres which give great character to the cloth. There may not be the consistency of machine-made fabrics in weaves and colours, nor the speed of output, but the finished product is a thing of beauty in itself, totally satisfying.

Cotton grows well in India, which currently produces about one-eighth (6-8 million bales) of the world's supply. India has been exporting handwoven textiles (cotton and silk) since Roman times, and even before that. In more modern times, during British occupation, cotton fabric for commercial use was largely machine-made, or the raw cotton was exported for processing in the West. It was Mahatma Gandhi who encouraged hand-spinning and hand-weaving throughout the whole country and the entire population. No one, he said, should be too proud to take up the spinning wheel. He gave respect to an occupation that had previously been confined to humble workers. By spinning and weaving their own cloth and refusing to use imported foreign cloth, everyone could have a dignified occupation. Handspun khadi has become the universal cotton cloth for men's clothing. Women wear handwoven muslin or silk saris (though, alas, there has been a tendency in recent years towards machine-made easy-care nylon, especially in the cities). On the whole spinning and weaving has become an important feature of life in many towns and villages through India with some clever, inventive weavers emerging.

Many of the textured fabrics for export are woven in simple "cottage industry" situations which may consist of two or three looms working together, or organised into small factories in suburbs and villages mainly around Delhi or across Northern India. The buildings are often very flimsy by our standards with white-washed mud walls, earthen floors and see-through roofs.

The weaves are based on traditional designs and tend to be regional (in the same way as hand-blocked printed fabric) with creative weavers constantly producing new designs. One basic design known as "Delhi Homespun cotton" provides a starting point for many of the fancy weaves. Extremely popular are weaves with a thick weft and thin warp producing a ribbed effect. A beautiful striped effect is produced by using three different weaves, light warp and weft, Delhi Homespun and ribbed. Another attractive popular weave is where warp and weft are equally very thick. This has been developed traditionally for bedcovers to provide warmth in a country where wool is scarce.

Fabrics produced by the cottage industries are sold to suppliers who sell them to world markets. Some of these distributing agents function privately, others are run by the Indian Government. An efficient and fair-dealing supplier usually manages to have the best and most efficient weavers in his "stable". An ambitious and creative weaver may take new designs to a good supplier who, if he accepts them, will commission and promote the fabric.

Western buyers often influence fabric designs by suggesting variation of design, or stipulating colours that are currently fashionable.

Dyes are a contentious issue as Indian fabrics on the whole have to live down a reputation for fading mainly because of the widespread use of vegetable dyes. This is gradually become overcome by the use of Vat dyes which are fast to ordinary non-detergent washing and have good resistance to sunfading. With Vat dyes though it is not possible to get bright orange, all the reds, or bright pinks, so Naphthol/Brenthol dyes are used for these colours. Washing fastness is good but they do fade. Direct or Series dyes, which are easily available in India at moderate prices are not very stable and often bleed, stain and always fade in the sun. Vat dyes put the price up but are well worth while especially in Australia where the sun is so fierce.

As a rule, men do the weaving and some are highly skilled coming from "weaving families". Women do the spinning, squatting on the ground. Children help with combing and winding, and running errands. The dyers are experts in their field. Talking to the weavers, dyers and others working with the fabrics one finds them to seem happy people, using their hands in an artistic, creative yet practical way as Gandhi had decreed, above all being paid a fair wage for their work. This is still low by our standards — a top weaver, for example, may earn no more than 100 rupees per month, about $10 — but probably adequate for their present standard of living. Such an amount is more than they would have earned a few years ago, which shows that the Indian economy is improving — slowly!

The output of the village factories is low by machine standards — in fact one of the largest "factories" near Delhi, which has 55 looms, turns out only 1,300 metres of fabric per month.

Not all the fabric is woven in village loom situations. There are some very sophisticated handweaving establishments — Western-style factories, efficient and well-run turning out high quality fabric with all the charm of handweaving and selling at the top end of the Western markets. The most notable factory of this type is in the south of India, at Calicut in Kerala State, and belongs to the Commonwealth Trust Company.

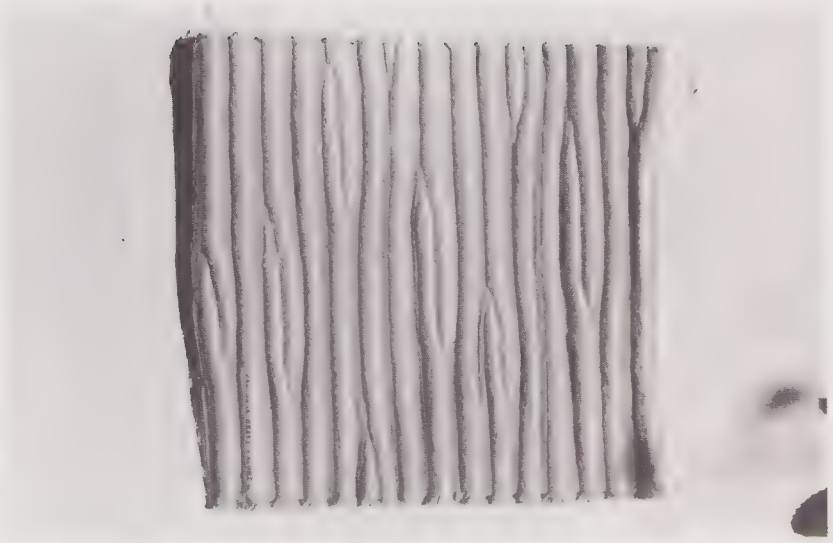
As a weaving town Calicut has a long history; it was mentioned in the travel records of Marco Polo and Vasco da Gama, and the fabric Calico was first woven there deriving its name from the town. The Commonwealth Trust Company is the oldest and largest handweaving establishment in India, and also has an interesting history. It was founded in 1844 by the Basel Mission, a Swiss/German organisation. The missionaries tackled the problem of converting the heathen with such Germanic efficiency that today there are more Christians in this part of India than almost anywhere else. Unfortunately, when the Indians became Christians they lost caste — and their jobs! So the Mission felt obliged to find alternative employment. They set up skilled trades. They founded a printing press, a ceramic factory making roof and floor tiles, and the weaving factory in 1844. All are now highly developed and make a big contribution to the Indian economy. An expert weaver was sent from Basel to

train the Indians and many of the original techniques he taught are still used. This Basel expert, in looking for markets for the fabric, is said to have invented the colour khaki for hunting suits for rich Indians and members of the British Raj. He wanted a colour that would provide camouflage in the jungle. "Khaki" comes from a Hindustani word "khak" meaning ashes, or dust. Later Lord Roberts, the British general, when visiting the factory during last century, saw the khaki cotton, and ordered it for British soldiers' uniforms. During the first world war the Basel Mission enterprises were confiscated by the British because German spy activities were suspected, and formed into the Commonwealth Trust Company. Today's shareholders take only a small proportion of profits, the rest going to charitable and welfare works.

After the British left India, the Commonwealth Trust built up a good market for the fabrics in India, but when the overseas Sales Manager first tried in the early sixties to sell them abroad he met resistance because the designs and colours were "too Indian". It was a brilliant stroke of luck that he approached Sheila Hicks, the American weaver-designer, then not so well-known, but now internationally famous for her work. Sheila undertook to design a range of fabrics to be woven by Commonwealth Trust that would sell in Europe and America. She went down to Calicut which is very remote by modern standards, having no airstrip and requiring an extremely long and tedious car journey from Bangalore. She has been there four times, spending a month each time. She found that the factory had looms, including Jacquard looms, on which any type of weaving could be done. In the warehouse she went through samples for years back looking out all their old designs. Finally, she produced a beautiful new range of designs basing them on the traditional weaves, but using Western colours in best German dyes. She introduced into the fabrics her famous padded weft effect. It is a continuation of a theme which has stamped her work for the past decade and derives from her great interest in Pre-Columbian weaving where the warp threads are often cut and wrapped to form "spaghetti" ends. This theme Sheila Hicks has taken up most strongly and it has led her to wrap cords in a variety of sizes, usually in silk or linen in bright colours. She has used wrapped cords for dramatic wall hangings for important architectural commissions in many countries, as well as for her own art pieces shown in leading exhibitions and museums. At Calicut she transferred the theme to domestic fabrics. In one fabric called Badagara she created wefts as large as fingers randomly terminating within the cloth to provide a sculptured relief. It is a work of art. In another fabric, known as Cochin Magic Eye, she has introduced padded "eyes" into the weft at regular intervals. The "eyes" are in beautiful colour combinations set on solid base colours — shocking pink eyes on white, lime green and pink eyes on cream, peacock blue eyes on green, etc. Lately she has designed a cloth called Pamba in which she has used different weaves and wonderful colours for a horizontal striped effect.

Joyce Burnard

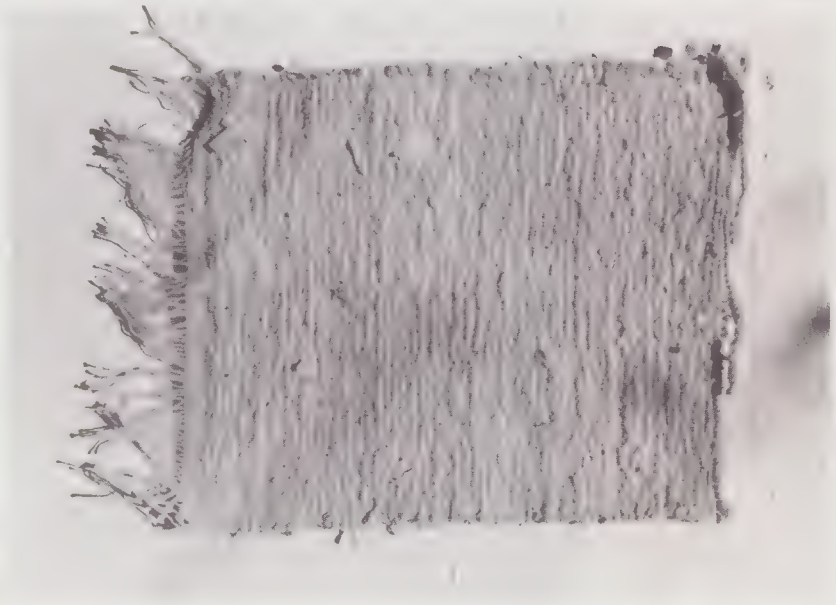
Joyce Burnard is a freelance journalist with an interest in the crafts. She has in recent years built up an importing business of textiles Ascraft Fabrics of Sydney.



Badagarah.

Magic Eye.

Barsat.



Gallery: Paul Greenaway

Paul Greenaway is alive and well and living in London. It is a long way from the N.S.W. country town of Wagga Wagga where he was born just 24 years ago. As a descendant of the famous architect, Francis Greenway, designer of many of Sydney's earliest and finest buildings, it is not surprising that Paul is making his mark as a creative artist.

While architecture and ceramics may appear to be very different forms of creative expression they both require a considerable degree of imagination and technical discipline in order to be meaningful. Paul has these qualities in abundance as well as a modest, gentle manner and an intelligent, enquiring mind.

He was a star pupil in Adelaide and on graduation from art school in 1974, was approached by Kym Bonython who encouraged him to prepare for a one-man exhibition. The first public presentation of a large body of Greenaway's work met with considerable buyer approval, a situation which has been repeated on several occasions, in Perth (at the Churchill Gallery), and Melbourne (at the Warehouse Gallery), and again in Adelaide in 1978.

Much of the work in this exhibition was related to a theme of female role playing as reflected in the importance which is still placed by most women on the traditional rituals associated with the formal wedding ceremony. Sexual stereotyping is only one of Greenaway's concerns . . . racial discrimination is an issue of major personal significance. As a result of living with natives in islands off the coast of New Guinea and among blacks in the London suburb of Lewisham, he has a strong sympathy for alternate life styles and those victimised because of the colour of their skin.

One 1977 piece entitled 'My Old Horse Rastus' (now in the Art Gallery of South Australia collection), features a horse in a stable overgrown with Sturt's Desert Pea and crowned with a waratah in full bloom. As a child Greenaway had never questioned the origins of his beloved pet's name and was distressed in later life to discover the racial connotations inherent in it. Much of the conceptual content of his compact, three-dimensional ceramic creations is strongly autobiographical. To the casual viewer they may appear deceptively quaint or merely cheekily wayward. Elements of human sexuality are seldom absent from Greenaway's work. An almost Baroque flair for voluptuous form and theatrical realisation of imagery defies basic criteria of good taste, and heightens what appears to be an undercurrent of slightly decadent sexuality.

'China Cabinet' (1978), exhibited in the Mayfair Ceramic Awards Exhibition at the Crafts Council Gallery in Sydney last December, features a dramatically gesturing nude male figure in porcelain, glazed starkly white. The pose is reminiscent of some of Michelangelo's drawings of Bacchus, with their slightly effiminate stances and feelings of sensual abandon. By placing his figure in a timber box resembling a china cabinet Greenaway's aim is to create a type of extended visual metaphor for objects deemed so precious and beautiful by their owners that they should be locked away and seen but not touched, except on very rare occasions.

Arthur McIntyre

'Drakina'
Collection: Julie Bonython

Detail of 'Bride & Groom' 1978

Kate O'Sullivan

Kate O'Sullivan

A jeweller who is primarily interested in surface design is Kate O'Sullivan of Perth, Western Australia, whose most recent exhibition was at the Bonython Gallery in Adelaide.

Born in Victoria, Kate holds an associateship in graphic design from W.A.I.T. and a teacher's certificate from the Secondary Teachers College in W.A.

Her original interest was in painting and she held her first exhibition at the Fire Station Gallery in Perth. That same year she went to England and after some rather extensive exploration of the European art scene she enrolled at the Sir John Cass School of Art in London to study jewellery. Her way back to Australia led through India and South East Asia.

In 1976 she gave her first jewellery exhibition at the Collectors Gallery and the following year was included in Craft '77 at the Undercroft Gallery at the University of W.A. She began lecturing in metal jewellery and enamelling at Claremont Technical College in 1977 and also accepted commissions from galleries around Australia. In 1978 with assistance from the Crafts Board of the Australia Council she set up her own studio in her remodelled cottage in suburban Perth. Here looking out on a rather magical little garden she works at her original pieces.

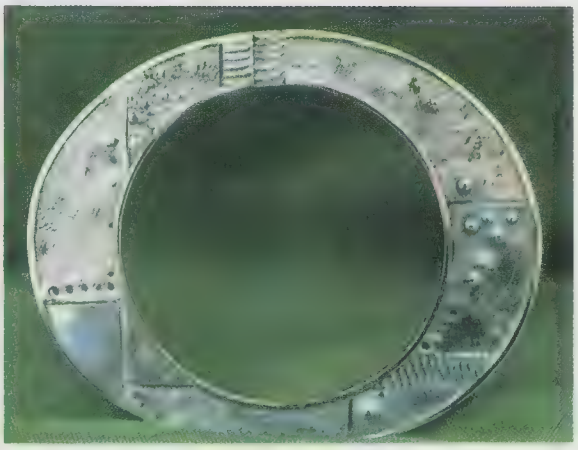
"I am interested in the application of metal to metal and in creating a real interest on the surface of the pieces. Often my jewellery is without pins and clips. The attachment is designed into the piece."

A.H.

Brooch. Silver and 18ct gold and ivory.

Bracelet. Reticulated silver and 18ct gold with cuttle bone casting.

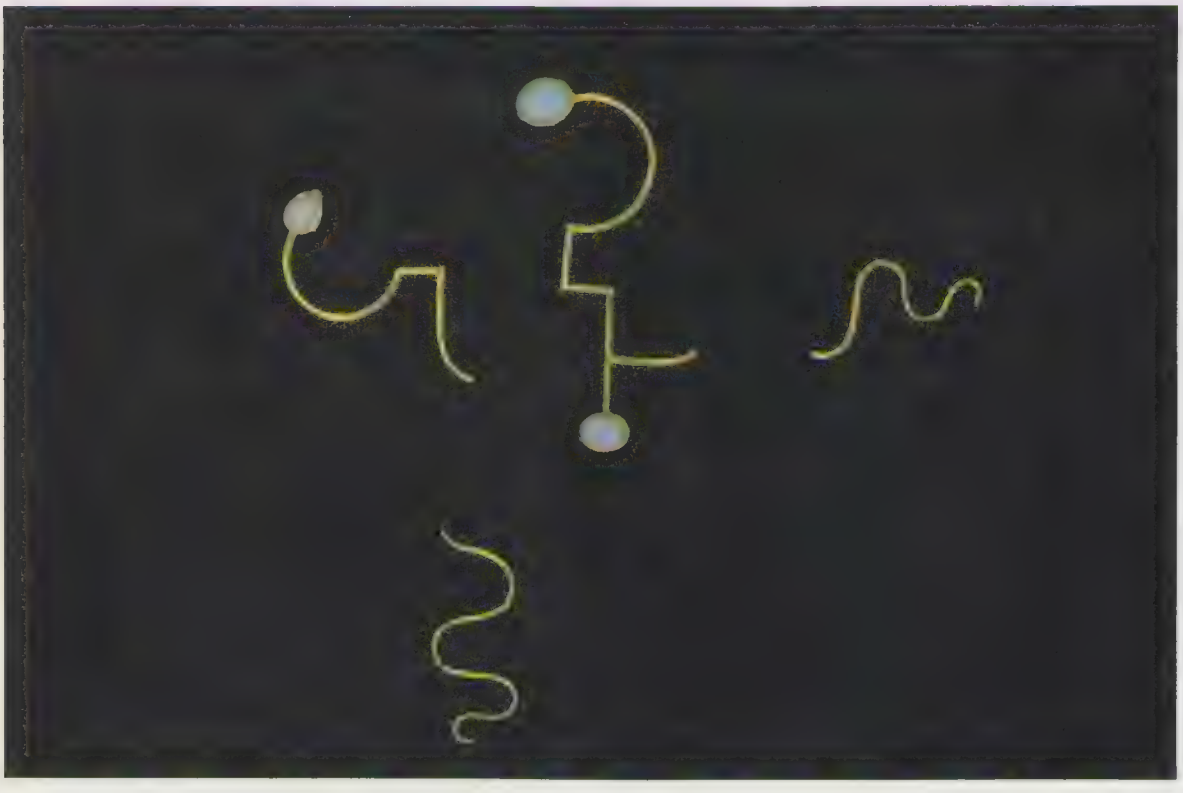
Photography: Roger Garwood



Bracelet. Reticulated silver and jade.

Bracelet. Reticulated silver and 18ct gold. 'Aerial View'

Bracelet. Reticulated silver and 18ct gold with cuttle bone casting



Lapel pin. 18ct gold set with solid Sth Aust opals.

Peter Tully

A jeweller who revels in the use of mad gay plastics is Peter Tully, currently working in the United States.

He originally studied jewellery design at the Victorian College of Advanced Education and continued his design studies at Randwick Technical College.

He has had a number of exhibitions at Sydney's Hogarth Gallery and his work was included in the travelling exhibition "Ten Australian Jewellers". Ralph Turner, one of Britain's leading designers, found Peter Tully's work the most stimulating in that exhibition.

Tully takes the ordinary and uses it as a satirical tool. He designed an "Australian Window" for the Crafts Council of Australia's Gallery to coincide with Australia Day — complete with esky, barbecue tools and all the paraphernalia of our household gods.

A.H.

'Boys in the Back Room'
belt

'Bondi Brooch'

'Masai Moments'

'Australian spectacles'

'Harry's hat'

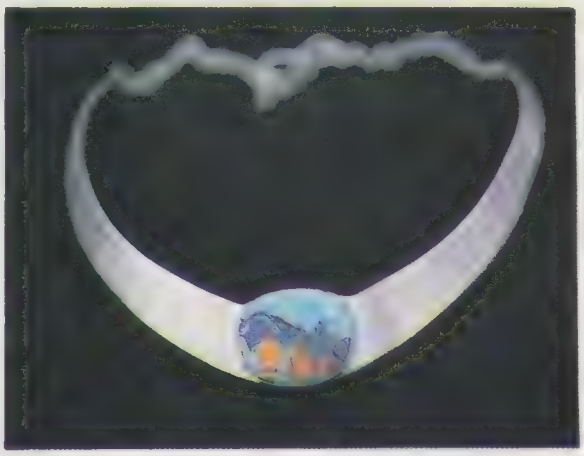
Madelaine Faught

'Heart with Wings' pendant. Fine silver. 18 mm x 20 mm sterling silver setting.

Madelaine Faught, an American now working in Sydney, has been developing her skills in cloissonne enamel for seven years. She has lived in Australia for a year and won first place in the Metal Open Competition at the Armidale Crafts Festival in 1978.

She became interested in the technique on the west coast of America working with enamellists Mimi Skeiner and Jackson Rogers. Later she moved to Hawaii where she set up her own studio and worked mainly on commission. She was President of the Hawaiian Arts Council during her period on the island.

Cloissonne is an intricate craft and challenging. Beginning with a copper shape and using watchmaker's tweezers the craftsman must bend fine silver or gold flat wire into designs to be placed on the copper. These form the individual cells, cloissonns, that are filled with enamel in a series of firings. Usually the piece is fired 10 to 15 times depending upon the height of the wire and the desired colour effects.



'Australia's rocks' necklace. Fine silver and sterling silver. 20 mm x 15 mm.

When the enamel is flush with the top of the wire the cloissonne is ground with wet and dry sandpaper, first very coarse grain, working up to very fine quality paper. This leaves a matt finish on the cloissonne and allows the subtlety of the colours to show through. The final stage is to make the gold and silver setting for the cloissonne work. Madelaine Faught likes her settings to be relatively simple and yet a definite extention of the design of the cloissonne.

Her pieces are in private collections in Spain, California, Hawaii and New York.

A.H.

'Man and Woman' pendant. Fine silver. 28 mm x 28 mm sterling silver setting. Winner of Metal Open, Armidale Festival 1978.

Photography: Jonathan Clemens and Madelaine Faught

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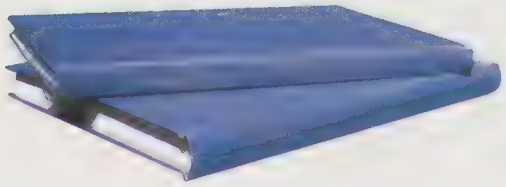

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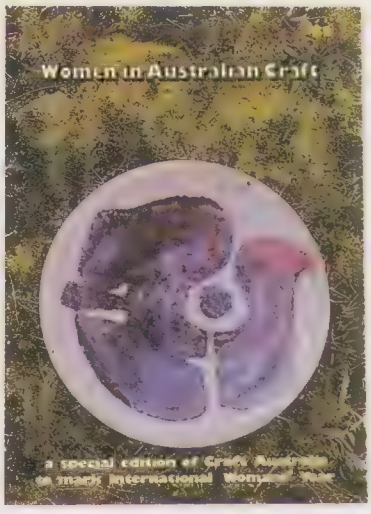

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Cost: $2.60 (includes postage)

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Critical Eye:

The Role of Britain's Crafts Advisory Committee

The Crafts Advisory Committee of Britain has been functioning as an influential body in the development of British crafts since the autumn of 1971. Members are invited to serve on the Committee at the invitation of the Minister for the Arts. Usually skilled, practising craftsmen of note and others with specialist craft knowledge are included. Individual artist-craftsmen and women as well as co-operatives, are beneficiaries from the grant system. Considerable financial assistance is offered to craftsmen, young or old, at the commencement of their careers. Those just starting out may apply for support in order to buy equipment for their first workshops and support themselves during their first year or so of endeavouring to establish some degree of financial viability. Workshop training grants are also available for novices anxious to gain workshop skills.

Special projects planned by craft organisations, groups or individuals are quite often given financial support if the C.A.C. is convinced of their worth. This form of one-off grant is for non-recurring events such as the mounting of an exhibition or making of a film. Other forms of grants, such as those mentioned previously may be ongoing if there is real justification. In an average year about 24 individual grants of approximately £2,000 are awarded to new craftsmen. A loans fund has also been set up to help established craftsmen make workshop enlargements or add to their equipment. Those who receive loans assistance are given up to five years to complete repayment to the C.A.C.

In order that established craftsmen can give up working in unrelated job situations and devote themselves full-time to pursuing their craft activities, a number of C.A.C. bursaries are awarded annually. These bursaries may also provide a craftsman with an opportunity to reappraise his work or to tackle a specific project on a full-time basis.

An additional responsibility related to conservation requires the C.A.C. to administer funds allocated by the Departments of Education and Science in the areas of England and Wales. Scotland administers its own funds through the Scottish Development Agency. Financial assistance for conservation of the decorative arts and crafts of the past is of immense significance in countries such as England which are so rich in the historical decorative arts. Specialist skills essential to conservation are encouraged through seminars and short courses for conservators, who can also apply for special projects grants. Technical papers have been published by the C.A.C. with information presented at seminars on the conservation of textiles (at Oxford in 1976), and stained glass (at York in 1977).

Recently a Conservation Source Book was published providing detailed and comprehensive information necessary to those seeking specialist help in every conceivable area of conservation — buildings, ceramics, leather, paintings, textiles, glass, etc.

For the C.A.C. to function in as realistic a way as possible, it is necessary for it to maintain a happy relationship with the Regional Arts Associations. Craftsmen's tours are organised regularly giving those in regional areas the opportunity of benefitting from the knowledge and skills made available by visiting artist-craftsmen. Usually four craftsmen are sent to a specific area to organise one week of intensive workshop training. Some regional associations fund small bursary schemes and help finance artist-in-residence programmes.

The C.A.C. is only too happy to give advice to local authorities, regional museums and art and craft centres, which it supports in every possible way. A Special Projects Regional Sub-committee exists to give special consideration to grant applications of a regional nature. This way the needs of specialist craftsmen in different parts of the country receive informed consideration.

Exhibition facilities in London are barely adequate for the C.A.C.'s needs. For example, the three main public viewing spaces for crafts exhibitions — the C.A.C. Gallery in Waterloo Place, the craft display area at the Victoria and Albert Museum (pushed to one side of the museum's large and lucrative postcard and souvenir area), and the small space at the Institute of Contemporary Art in the Mall — are inflexible, ill-equipped and too pokey. About five exhibitions of mostly British craftsmen are shown at the Waterloo Place Gallery annually. Occasionally, work by a foreign craftsman is exhibited. Touring exhibitions of both historic and contemporary crafts are organised in conjunction with the British Council, travelling to England, Wales and sometimes overseas. A large exhibition, Domestic Pottery, is currently on tour.

The C.A.C.'s magazine, Craft Australia's equivalent, "Crafts", appears bi-monthly. It first saw the light of day in 1973 and has achieved a very high standard in layout and the presentation of controversial and stimulating articles designed to encourage readers to question the role of the contemporary craftsman in a rapidly changing social context. Features covering specialist skills, individual craftsmen of note and an excellent review section devoted to regional, as well as city exhibitions, are well illustrated in colour and black and white. It is disappointing that Crafts is not more readily available in Australia and also that our own Craft Australia is virtually unknown in Britain. Both publications are of a similar standard and have much to offer readers overseas as well as on their home fronts. For those interested in subscribing to British Crafts, further information is available from the Circulation Manager, Crafts, 28 Haymarket, London, S.W.17 4 S.U.

Other C.A.C. publications include a number of books such as Craftsmen of Quality, a guide to the work of almost 400 of the best craftsmen in England and Wales and a collection of essays in honour of the potter Michael Cardew with contributions by Bernard Leach, Katharine Pleydell Bouverie, Ray Finch and others. Catalogues published in conjunction with C.A.C. exhibitions are also permanently available. They include: Rugs for Churches, The Camera and the Craftsman and The Craftsman's Art.

Postcards, slide packs and films on the crafts in Britain, sponsored by the C.A.C. are available for purchase and for hire. Preparation of visual aids plays an important role in C.A.C. activities in much the same way as our own Craft Resource Centre at the Crafts Council of Australia offices in Sydney. An index of craftsmen, consisting of about 8,000 coloured slides,* forms the basis of the C.A.C. book Craftsmen of Quality.

Selection for inclusion in the index is by a committee nominated by the British Crafts Centre. The index may be consulted by appointment at the C.A.C. Gallery and is of special assistance to architects, interior designers, journalists, publishers, galleries and craftsmen themselves. Coloured slides of diploma students' works from the major colleges of art are available on loan to lecturers and organisations free of charge.

A general information service is provided, covering museum listings, suppliers of materials, craft courses and publications. Of some interest also is a register of craftsmen in England and Wales arranged geographically, in which any craftsman may be listed. Again in Australia we also have a comprehensive register at the Resource Centre.

In conclusion, there appears little doubt that the C.A.C. spends its £1,060,000 annual allocation carefully and imaginatively. Of course, there is not enough money to do all they wish for the promotion of craft activities in Britain, but the situation is generally much more healthy than a decade ago. The battle to elevate the prestige of the British artist-craftsman is meeting with heartening success — no mean feat in the face of dyed-in-the-wool British conservatism which has traditionally relegated the crafts to a very inferior position in the overall arts spectrum.

Arthur McIntyre

*The Resource Centre in Australia has 50,000 slides.

The Technique of Hand Built Pottery

by Mollie Winterburn. Watson-Guptill Publications, New York ($9.25). 175 pages.

This book has been written, as the author says in her preface, to be useful to teachers and children doing pottery in primary and secondary schools. It is an ambitious book and starts with one chapter on pinching, another on coiling, and then devotes chapters to: tiles and mosaics, mould making, slab building, making handles etc, decoration, glazing and glazes, kilns and firing, projects and finally, a few comments on the teaching of the history of pottery. It has a good sprinkling of photographs of historical pots throughout, some okay how-to-do-it photographs, and examples of student and teacher's work.

I cannot help comparing the wide range of activity in this book with one which pursues a single theme, as does Paulus Berensohn in his "Finding one's way with clay". Unless one has full time students of pottery, I think great confusion can arise (both for teachers and students) in attempting to cover too many aspects in the world of clay. This might explain the pots which appear in the annual selected display of HSC students' work I've seen in Sydney. I am not criticising "influences" (this is inevitable in student work) but a certain slickness and superficial proficiency. Of course this happens because of the pressure upon art teachers to get quick time professional-looking results in the restrictive "major works". Because of the pressures for a finished object, it is a rare student who is able to develop a "major work" which shows imagination and understanding of the material.

It seems to me that it would be preferable to drop this emphasis and to take the Berensohn approach with his in-depth study of say, pinch pots and their endless possibilities. Perhaps when this happens, we may witness more modest and authentic results from students at schools and colleges.

Ms Winterburn's book adequately adds to the row of how-to-do-it books on library shelves, but does not stimulate the imagination and the urge to make pots.

Marea Gazzard

Tribute to another pioneer

I read with interest the article on Peter Rushforth's career, both as a teacher of ceramics at East Sydney Technical College and as a potter who has made his mark on the Australian craft scene.

I would, however, like to query why no mention was made of Miss Laudale Beetson, who was a ceramics teacher at the college with Molly Douglas in 1952 and 1953. I personally found them both a great inspiration and still possess "A Potter's Notebook," by Laudale Beetson, published by The Shakespeare Press in 1949.

Yours sincerely
Agnes Cannow
3 Pirdmore Ave,
McLaren Vale, SA 5171

Art teaching

Members of this Group have directed me to write regarding an article by one Arthur McIntyre, entitled "So You Want to be an Art Teacher" in the Summer 1978/4 issue. This type of article does not do one thing for craft and certainly is not what we pay $14 per year to read. We request you, as Editor of "our" magazine to ensure that it will not deteriorate into a forum for disgruntled drop-out teachers, who were ill-chosen in the first place. We wonder how a teacher who spent most of his nights for eighteen months "in a state of intoxication" could have taught anything.

We hope to see future issues, as past ones have been, devoted to furthering craft in Australia.

Yours faithfully,
Mrs K. Maguise,
Hon. Secretary
Combined Crafts Group
Craft Corner
Cnr Bogan & Dalton Sts
Parkes 2870.

Amateur creativity

A year ago on my return from nineteen months completing sculpture commissions overseas I realised with astonishment and shock that creative workers in Australia, composers, writers, sculptors and painters are expected to provide their nation's culture in their spare time.

That is, ninety percent of recognised professional creative workers in all fields do not earn their groceries or buy their wives' dresses from their profession.

This situation is unique in Australia. I will not dwell on the subjective situation of those professionals other than to ask you to picture the state of Australian medicine or physics if doctors and scientists were attempting to fulfil their professional obligations in similar circumstances.

But objectively because almost no one has been free to work in his field eighteen hours a day for the twenty or so years that it usually takes for a person to be recognised in creative work, Australia is naturally a second rate country when it comes to anything other than material wealth, and is accepted as such throughout the world. There are just not the tremendous hours of gut-busting labour put in to produce anything above a certain standard, even when it is obvious that our people are as talented as anybody else in the world.

In many national libraries overseas under the index of Australian Art they quite rightly have concentrated on aboriginal art as being the expression which explains this continent most effectively to them. A nation is a biological entity as much as any mammal. If it is alive not only must its muscles work well, but its brain must always be in top gear. Australia at the moment is analogous to a rather muscular duck under morphine which is receiving its motor signals from outside.

The political decisions a nation makes are based on the thought structures available. If they are locally grown the nation by definition is independent. But if the creative output of a country is so weak that the majority of thought structures, i.e. culture, are actually imported from outside, then naturally decisions will also be based on these.

If we apply our intelligence to very few structural changes in our society it will be possible to unleash a renaissance.

It is patently untrue to state that the economic climate in Australia isn't favourable for commissioning sculpture when one of the smallest agrarian countries in Eastern Europe, Bulgaria, with a population of eight million and a major axis of three hundred miles has two hundred and seventy self-employed sculptors. Probably Stephen Walker is the only sculptor to live from the proceeds of his work during the last financial year on this whole mineral rich continent of ours.

Lawrence Beck
Sculptor,
8 Garland St,
Epping 2121.

Warren Langley, glass works

Art of Man Gallery, Paddington, December, 1978

Strictly speaking, young Warren Langley's glass panels shown at the Art of Man Gallery last December were not "stained glass", although the layman could have been forgiven for referring to them as such. More correctly they were "flat glass" pieces composed of individual segments of coloured imported glass (mostly from France), held in place with lead.

Langley's aim was to free himself from the creative limitations of the traditional "stained glass" process by freely exploring possibilities of line and texture. His use of lead emphasised the linear possibilities of the medium in a manner akin to drawing with a lead pencil. Many of the individual glass segments were etched or "abused" in other ways. The purity of the glass was not a prime consideration in the overall creative process.

Most of the works were displayed against the large glass windows

'The Message is Never Clear'

of the gallery, allowing natural light to enhance the innate richness of the coloured glass. In some cases the viewer was confronted with areas of subtle richness, in others with compositions of deliberately gaudy hues. Langley obviously went out of his way to avoid adhering to the canons of basic good taste. These were works which for the most part were calculated to startle by their unpredictability.

"Portrait of a Man Concerned About his Image" consisted of areas of French and American glass sand blasted, acid etched and photo-laminated. The design contained elements of the surreal. One was reminded vaguely of the zany painted portrait studies of Magritte, with their underlying satire of the human ego.

A group of four glass panels with the overall title of "The Day the Earth Fell in on the King of Hearts" could almost have been a personal interpretation of the Alice in Wonderland story although the sub-title — "An End to Romance" — remained obscure in the extreme. Areas of ethereal blue glass became progressively more dominant in the group, culminating in the final panel with its totally blue colour scheme, accented by the black lead support lines.

"Annie Don't Go to the Mountains", composed of leaded and photo-laminated imported glass featured a design based on a traffic light theme with a photo-laminated woman's face in the circular area of the red light. It was a selfconsciously ugly work provocatively composed of unlikely juxtapositions of bold coloured glass.

It seemed appropriate for Langley to title one of his pieces "The Message is Never Clear". With its prehistoric grafitti elements and cloud-like shapes with a strange floating quality, the significance of this work remained elusive.

When I questioned the artist about his choice of titles he said that he felt they were of overriding importance but declined to pursue the topic further for fear of limiting individual viewer response and interpretation.

The underlying sexuality of works such as "Tiger, Tiger" and "It's Behind You All the Time" remained teasingly enigmatic. Sexual fantasy, escapism and dream images seemed to have provided Langley with the material from which he was able to devise his innovative and very personal one-off images. It was unfortunate that his original working drawings for at least some of his works were not included in the exhibition. His creative process would have become just that much clearer to the outsider.

One of the most interesting and bizarre creations entitled "Did You Drop Your Handkerchief as You Went Out the Window?" was basically in the form of a relief sculpture, exploring a number of possibilities in glass — a direction which Langley should pursue further.

Warren Langley, who is only 28, struck me as an artist of remarkable dedication in his rather unique field. He first became involved in glass in his early 20's but because of the limited (almost non-existent) facilities available locally, travelled overseas to pursue his interest. He went first to the USA (1976/77), undertaking short courses in a variety of colleges, working mostly in molten glass, continuing through Europe to the UK, where he concentrated on blown glass techniques.

'Tiger Tiger'

His return to Australia in 1978 was a reluctant one, but he has accepted the challenge of furthering local understanding of his medium with almost missionary zeal, setting up a studio in Manly and teaching part-time. In December '78, he was elected President of the newly formed Australian association of glass artists, P.I.G. (People in Glass), which has a membership of 60-70, Australia-wide. Obviously, Warren Langley will be at the forefront of future developments in glass craft in this country for quite some time to come. For this innovative young man "the constancy of change" is all that really matters.

Arthur McIntyre

Doug Lawrie — one-man exhibition of pottery

Macquarie Galleries, Sydney.
7th-26th March, 1979

Doug Lawrie seems to be the classic case of the middle-generation potter of western origin (he was born in Los Angeles), who has immersed himself so deeply in the traditions of eastern ceramics that there is really very little about his work to distinguish it from that of a host of his contemporaries who have turned to the East for inspiration.

There is no denying Lawrie's integrity and intelligence and pursuit of excellence in his craft. But one mostly looked in vain for statements of a uniquely personal nature in his exhibition at the Macquarie Galleries. His large array of pots was nothing if not eclectic.

Holding degrees in both architecture and ceramics from respectable American universities, Lawrie pursued his path of enquiry in Japan, Korea and Australia from 1962. The award of a Fulbright Research Grant enabled him to study the folk pottery of Korea from 1967-69. The following year he visited Australia, working at Sturt Pottery, Mittagong, as a guest of Les Blakebrough. Since 1970, he has spent most of his time in Japan, having restored an 18th century farmhouse in a mountain village west of Kyoto.

His 1979 visit to Australia coincided with his exhibition and provided him with an opportunity to conduct workshops throughout the country.

One noted local newspaper critic referred to Lawrie's work as

Stoneware container
Doug Lawrie.

"eccentric", a description which I find difficult to comprehend in reference to the Sydney exhibition. Basically, the works fell into two categories, the rather tasteful and pleasant functional objects (mostly vases), and the more interesting and slightly "wayward" sculptural pieces.

Of the latter, Number 63 provided interesting viewing, the restraint of the full round shape below contrasting with the lively free form on top, accentuated by the green and orange glazes. Numbers 51 and 52 resembled scrotum shapes and numbers 69 and 70, appropriately enough, reminded one of ritual phallic objects which might have belonged to a long lost tribe.

A vessel with looped handles, Number 36, bore an unexpected resemblance to a typical German beer stein, the type of product that a shrewd Japanese businessman might wish to patent and sell to homesick German tourists.

The more conventional functional objects such as Number 93 (a platter featuring decoration

But even in Lawrie's most tastefully predictable pieces, an obviously aesthetically cultivated mind was at work. The busily calligraphic decoration on the sculptural rather than functional form of Number 84 and a group of related forms, bordered on the Rococco or Baroque at times while remaining undeniably oriental in feeling.

The most delicately decorated group of objects in the exhibition, mostly conventional vase forms, included Numbers 24 and 25, with their pink/grey glazes resulting in a decidedly feminine mood. They would have looked well in milady's boudoir.

It would have been interesting to see Lawrie working on a larger scale and exploiting his combinations of thrown and free form shapes more boldly. If he is really going to put the stamp of inspired by the bloom of the peony), and Number 96 (another platter with delicate green ivy leaf decoration), seemed very commercially viable if less rewarding artistically.
his own personality on to his work, this reviewer believes it will be by developing the non-functional themes with even greater gusto.

Arthur McIntyre

Preserving jute and wool craftwork

Nature recycles what it creates. Therefore, natural, organic fibres, such as jute and wool, will, sooner or later, be recycled as part of one of nature's many foodchains. However, with simply applied preservative treatments, these fibres can be made unpalatable enough to exclude them from their respective foodchain. This should permit longer enjoyment of the creative endeavours displayed by the jute or wool craftwork.

Preservation of jute craftwork. Jute fibres naturally contain a bacterium. This readily multiplies during warm, humid conditions. But its pro-creational success depends entirely upon its ability to use jute fibre substance as nutrient. If this is denied to it, it will not multiply, and the jute remains intact.

The bacterium's pro-creation proceeds unobtrusively. It is only noticed too late, i.e., when the jute has darkened, leaving also noticeable amounts of dust. Preservation treatment is then of little avail.

Treat the jute before use. The most effective method of prolonging the soundness of jute is to apply the preservative before the jute is actually used for craftwork. There are two simple treatments, One is using a domestic swimming pool algaecide. The other, is using commonly available fabric conditioner.

Both treatments coat and penetrate the jute fibres with a waxy substance, harmless to humans in the quantities applied, but bacteria-static to the microbe. After the application, the jute may appear slightly more lustrous, with a somewhat smoother, slightly waxy handle.

Using the algaecide. This should be available from all stores retailing domestic swimming pool requisites. The algaecide is, of course, sold to be added to swimming pools to prevent the growth of algae therein. It will have the same preventative effect upon the jute's bacterium.

To one gallon of cold tap water, contained in any suitable vessel, add one fluid ounce of the algaecide. After stirring, soak the jute in the algaecidal solution for half an hour, with occasional stirring. Then, let drip dry in a *sunless*, draughty position. Drying may be accelerated, without detrimental effect, by spin drying in the washing machine. When completely dry, the jute is ready for use.

N.B. Drying jute completely away from the sun is essential, for, sunlight or heat act detrimentally upon wet or damp jute.

The above solution may also be prepared by dissolving 25 millilitres of the algaecide in 4 litres of cold tap water.

Using fabric conditioner. Fabric conditioners are readily available, as such, from any supermarket or grocery store if one of them is not already in one's laundry. They might not be quite as effective as the algaecide. However, because they cost less, usually are ready to hand, and one might be more familiar with their use, greater confidence may be felt in applying them.

The procedure for applying fabric conditioner, as a preservative to jute, is as for the algaecide described above.

Preserving completed, but untreated, jute craftwork. If the dye of the jute is fast to cold water, the completed craftwork could be soaked, as described above, in either of the solutions. However, it may be more judicious to use either of the following pressure pack products.

Hardware stores and supermarkets sell a silicon-based spray for making textiles water-repellant. If this product is thoroughly applied, all over, to the craftwork, its soundness may be prolonged. There is another

such spray, but based upon a fluoro-carbon compound. This may be even more effective than the silicon-based one. The fluoro-carbon spray is also intended to be used on textiles, but to make them both water and stain/soil repellant.

Preserving wool craftwork. Wool is the essential food of the cloth moth larvae. As well, the carpet beetle needs it to survive. The cloth moth does not feed. It only lives for three to five days, depending upon the intensity of its love life and the ability to lay its eggs upon wool. There is little point in chasing the fluttering moths. Rather, it must be taken as a certain sign that it has laid its eggs. Therefore, immediate

Totem' wall hanging
wool and jute 46 cm x 1.2 m
Rosemary Draper 1972.

action must be taken to prevent the moth larvae from hatching and feeding upon the wool craftwork.

Preventing the cloth moth larvae and similar organisms from feeding on wool, is simple and convenient.

Using household insecticide surface sprays. These *surface sprays* are readily available in supermarkets, grocery stores, or already can be found in the pantry cupboard. They should be applied to the finished wool craftwork, as per manufacturer's instructions. During summer: monthly; during winter: bimonthly. Spray the craftwork thoroughly from all sides. These surface sprays are not known to be detrimental to dyed or undyed wool. The cautious, however, might try some experimental spraying on a small wool specimen, similar to the craftwork.

N.B. Do not confuse these surface sprays, which are clearly labelled and sold as such, with the very much less efficient aerial insecticide sprays.

Using household pest strips. These should be used, as per manufacturer's instructions, wherever wool craftwork is displayed. But they must only be considered as an efficient back-up for the surface spray treatment.

Storing jute and wool. Jute. Treat as described above. Then place in plastic bag. Exclude as much air from the bag as posssible, before sealing. Store in cool, dark place.

Wool. Spray with insecticide surface spray. Then place in plastic bag. The very cautious might insert a small household pest strip. Exclude as much air as possible, before sealing the bag. Store in cool dark place.

E. P. G. Gohl, B.Sc, A.T.I.
Head Teacher, NSW Dept of Technical & Further Education, School of Textiles, Strathfield

Australian Pottery 1900-1950
Originated Shepparton Arts Centre, Victoria, in September, 1978.
Toured: Art Gallery of N.S.W., Dec-Jan '78-'79.
National Gallery of Victoria, Jan-Feb '79
Art Gallery of South Australia, Feb-March, '79.
Financial assistance from the Australian Gallery Director's Council.

The touring exhibition of Australian Pottery from 1900 to 1950 organised by the Shepparton Arts Centre in Victoria was accompanied by a particularly informative catalogue tracing the development of the potter's craft during the first half of this century in Australia.

I have attempted to summarise the more interesting aspects of this historical survey.

The lack of tradition in the potter's craft in Australia and the rejection of the crudely crafted wares of the local aborigines meant that craftsmen at the turn of the century were rather at a loss for inspiration.

During the 19th century very little handcrafted pottery was produced for a number of reasons: lack of materials and equipment and because of the strong local demand for fine European procelains. Most commercial pottery of the period was either directly copied from European models or styled in a completely imitative manner.

The concept of the potter as artist, which is well established today, most certainly did not exist in the early 1900's when pottery in Australia was conceived in

M. Munday
Tall brown vase 1909.

Maude Poynter
Trefoil lidded jar
1926-1934.

purely functional, (humble and utilitarian), or decorative, (ornate porcelains for cabinet or mantlepiece display), terms. Aesthetic philosophies such as those of William Morris were largely irrelevant in a country where most of the population was battling merely to survive. The relatively few smart society hostesses of the period would never have contemplated using the local ceramic product although they were quite happy to pay high prices for exquisitely crafted local silverware and furniture.

It was not until Federation and the Great War that a newfound nationalism created a demand for all things local. Local flora and fauna motifs had appeared earlier in cast iron and plaster work and to a small degree in commercial pottery but after the war the practice became quite common.

With the war came a new economy and different political attitudes with a booming secondary industry offering vast employment opportunities which had not previously existed. The move to the cities increased and more money was available to a greater number of people.

Increased prosperity was accompanied by a demand for new leisure time activities during the 20's and 30's. For the first time many people of the expanding middle classes had time for hobbies. Self-education through institutes and societies resulted in a proliferation of arts and crafts activities leading inevitably to the development of handcrafted pottery both for creative satisfaction and commercial reward. Underlying social and cultural advantages were deemed of greater significance than the actual creative results. Potters were usually quite versatile, putting as much time and energy into embroidery, pyrography and batik as handcrafted pottery. China painting, usually of blanks imported from England, was of prime importance. For fairly obvious reasons, the majority of potters were women. The average housewife was so busy in the home that fulltime professional employment to supplement the family income was unthinkable so the women attempted pottery.

Commercial outlets for the more dedicated potters were few and far between although the Art Gallery of N.S.W. and Technological Museum displayed works and also purchased from the Arts and Crafts Society's annual exhibitions from 1910. Some department stores stocked studio pottery and from 1929, the Primrose Pottery Shop in Melbourne provided a welcome outlet.

Sydney potter and china painter, Vi Eyre, (1870-1956), was probably the first to use a gas kiln, acquired in 1928. But most exponents of the craft fueled kilns of their own design with wood or coke. Studios often went up in flames! It was all very much a matter of trial and error from the construction of workable kilns to the digging of suitable clays. Members of societies benefitted through bulk buying of clay and through sharing firing equipment.

Because of kiln limitations earthenware was the favoured medium, although Ernest Finlay, (dates unknown), was experimenting with stoneware as early as 1921. Merric Boyd, (1888-1959), and Hatton Beck, (1901-), used industrial porcelain during the 1930's. Boyd's output in a variety of clays was quite prolific and much of his earlier work still survives. Originally a sculptor, Boyd developed a rather unique approach to pottery, treating his forms sculpturally and avoiding applied decoration. While others of the period were busily adding gumnuts, lizards, kookaburras and cicadas as decorative afterthoughts, Boyd's decoration was an extension of the essential form. He viewed pottery as a most democratic art and was at odds with the Chinese and Japanese pursuit of perfect form.

Boyd's antipodean vision was adopted by his son during the 1940's. Together with a number of other young radicals Arthur Boyd helped forge a vision of 'the timeless land' which represented a coming to terms with the alienating geography so unlike anything in Europe.

Gradually the Boyd aesthetics in pottery were superseded by those of Harold Hughan, (b.1893), who became a disciple of Bernard Leach. The publication of Leach's 'A Potter's Book' in England in 1940, resulted in a whole generation of potters turning to the East for inspiration. Hughan's first one-man exhibition at Melbourne's Georges Gallery in 1950, coincided with an entirely new concept of the role of the local potter as artist-craftsman. Individual pottery became increasingly divorced from commercial activities with nonfunctional stoneware forms of subtle shape and colour emulating the Japanese tradition.

During the 1950's stoneware supplies became freely available and highfiring kilns the norm. Certain advantages in the use of stoneware clays for domestic production — greater strength and water tightness — ensured increasing popularity over earthenware. Heavy glazing was no longer essential.

In 1949, Irene Landale Beetson, (c.1878-c.1953), published 'A Potter's Notebook', (Shakespeare Head), and her glazes and clay mixes were marketed here commercially, resulting in a type of pot often categorised as 'packet-mix'. The pursuit of the craft of pottery had come a long way from the early 1900's when materials had to be dug from the earth with bare hands and the firing process was a daunting occupational hazard.

Arthur McIntyre

Due to an oversight, acknowledgement of some source material used in Arthur McIntyre's Japanese Influences on Australian Pottery, Issue 1978/3 of Craft Australia, was overlooked. Some material was 'gleaned' from reports in State Council newsletters.

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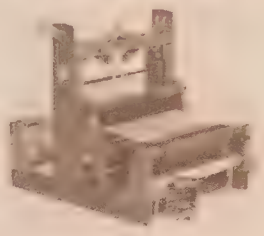

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TOUCH

News from the Crafts Council of Australia

Issue 5

The Crafts Council in the Next Decade

A special mini conference will be held late in August in Sydney to look at the possibilities that lie before the Crafts Council of Australia as the 1980s approach.
In a paper entitled "Nearly the end of a Decade" presented at the Canberra conference CCA President Sue Walker pointed out that the last decade had given a tremendous impetus to the crafts in Australia. She felt it was time to ask questions and to look ahead to the next ten years.
Among the key questions she posed was: "What is the place of crafts in the society of the eighties?"
To help answer this and other questions staff members of the CCA have been conducting a year-long survey to evaluate the work of the council and to plan for the next decade.
The results of their enquiries will be brought forward to the August meeting for evaluation by the elected members of the Crafts Council of Australia.

President Sue Walker with Alan Watt (back to camera) and Ray Norman at the Crafts Council Conference held at Canberra in April.

Jeff Mincham and Rowen Lewis with Executive Officer Jane Burns at Canberra.

World Crafts Council to Meet in Vienna

The 9th General Assembly and International Conference of the World Crafts Council will be held in Vienna, Austria from July 25th to August 1st, 1980.
The theme of the conference will be Crafts Tomorrow, and an attempt will be made to establish guidelines for the future development of the crafts at both a socio economic and a cultural level.
The opportunity for craftsmen to meet in the old world atmosphere of Vienna with its long cultural history should be a stimulating experience.
Plans are now being formulated for the programme and interested craftsmen who wish to attend should have informed their state councils by 1st August 1979. Those interested in offering suggestions for the international programme should contact the C.C.A. President Sue Walker or Vice Presidents Robert Bell and Jeff Mincham to put forward their ideas.

Bernard Leach

All craftsmen were saddened at the news of the death of Bernard Leach on the 7th May, 1979 at the age of 92.
Leach was an inspiration to so many potters who found his "Potters Book" a Bible and his lifelong devotion to clay both a challenge and an encouragement.
He was interviewed by the BBC's Betty Jowett during the last year of his life for 'Profile' which was also heard on the A.B.C.
In it he said that his life had nearly covered a century and during his eleven visits to Japan he had had experiences that were quite unique. His introduction to pottery was when he was invited to a party of poets, painters, actors and musicians and found that the entertainment was to "paint pots."
He recalled that he was "left with a pigment and a long handled brush" wondering what you put on pots. Later the biscuited pots once decorated were fired on the land just beyond the verandah.
"After about three quarters of an hour of firing and adding more charcoal and fanning through a hole to make it burn away well with very little smoke, they were taken out and placed on tiles on the earth. They didn't break. I remember one was taken out red hot with long handled tongs and dipped into a bucket of cold water and it did not break. I thought 'I want to do that'!"
A great friend and associate of the Japanese potter Shoji Hamada who came to England to work in the St Ives Pottery in Cornwall for several years Bernard Leach commented sadly: "I had this very excellent friend Shoji Hamada who died on my 91st birthday." Always concerned that the East could give the West great subtlety in art Leach said: "Now towards the end of my life I know there has

been a tremendous exchange."
Betty Jowett asked Leach if it is possible to define truth in an inanimate object.
He replied: "By the heart, by the intuition, by direct perception — not by any proofs such as the scientist requires. We do not do it by rationalisation. We cannot prove beauty but we can recognise it by the thump of one's own heart when you hear lovely music, or see beautiful dancing or see a pot in which every part talks to every other part in perfect tension or frozen beauty."
Asked if he had his life over again would he make any changes he replied "nothing except myself."
"You mean a change for the better?" Betty Jowett asked.
"Of course. Deeper wider truer." Bernard Leach replied.
For the craftsmen everywhere who have been influenced by this potter, philosopher, educationalist and poet, who gave so much of himself to the enrichment of the world this statement reflects the humility of a truly great man.

Sturt Workshops

The annual Sturt Exhibition of the work of the craftsmen of Sturt will be held during the week of 29th September to 7th October and will culminate in the Sturt Weekend, an open weekend for visitors to the centre.
Currently Sturt is operating very busily with Paul Wynn from England now in charge of the pottery, and Debbie Mickle one time assistant to Richard and Dilys Brecknock about to take over as manager of the Dye Workshop. Tony Fulford and Norman Seymour are in the wood workshop and Ray Norman managing the metal workshop. The manager of the weaving workshop Elisabeth Nagel will be returning from her long service leave in September.
A Sturt Fund was recently set up following the receipt of a legacy "to be used with integrity within Sturt" and the objects of the fund are to put together a collection of craft at Sturt and to develop additional programmes and assist with creative projects. Both money and craft donations are required to build up this new fund. Donations of crafts could include traditional tools and materials as well as finished products, so that a resource and study collection could be established which may at some future time be used in exhibitions away from Sturt.
One of the latest projects at Sturt is the concept of having a visiting craftsman to work for a short period at the centre. Accommodation and a living allowance is to be provided for the successful applicant and the Board of Sturt hopes that the project will attract a craftsman working in a craft not currently practised at Sturt, who will welcome the opportunity to work with the existing craftsmen there and use existing facilities, or to engage in collaborative work with someone already at Sturt. It is anticipated that the visitor will want to conduct workshops and lecture or become involved in the community activities in the Berrima district.
Sturt is situated on its own grounds about 1 kilometre from Mittagong Railway Station in the southern highlands in New South Wales. It was founded in 1941 by pioneer educator Winifred West who was also the founder of Frensham girls' school. The centre opened with weaving and carpentry classes and later a pottery was established by Ivan McMeekin and the metal workshop by Ray Norman.

Purchase

The Corning Glass Museum in New York has purchased Michael Esson's Self Portrait Skull Form in carved glass and Hologram for its permanent collection. The piece was featured in the Spring 1978 issue of Craft Australia.

The Yarn Market — Molong

A small association of interested craftsmen who established the Yarn Market in Molong in the central west of New South Wales in 1972 in a tiny 1860 brick cottage which had once been the Post Office have since gone from strength to strength with this community project.
By 1974 they had taken over the Coach House of "The New Royal Hotel" first mentioned in government gazettes in 1875. At the coach house the association has held many exhibitions and open days for the district and from the income derived from the cottage which sells crafts on consignment and the exhibition centre have been able to provide six self-contained units in a "Retirement Terrace" project.
Their latest project was to have the community work on a totally Australian quilt. More than thirty local people were involved from the very young to the elderly, all working on a 12" square of blue cloth on which a specially selected Australian motif was to be appliqued. Many hours of patient hand-work produced the quilt shown in the photograph which was raffled to help raise additional money for the association's projects.

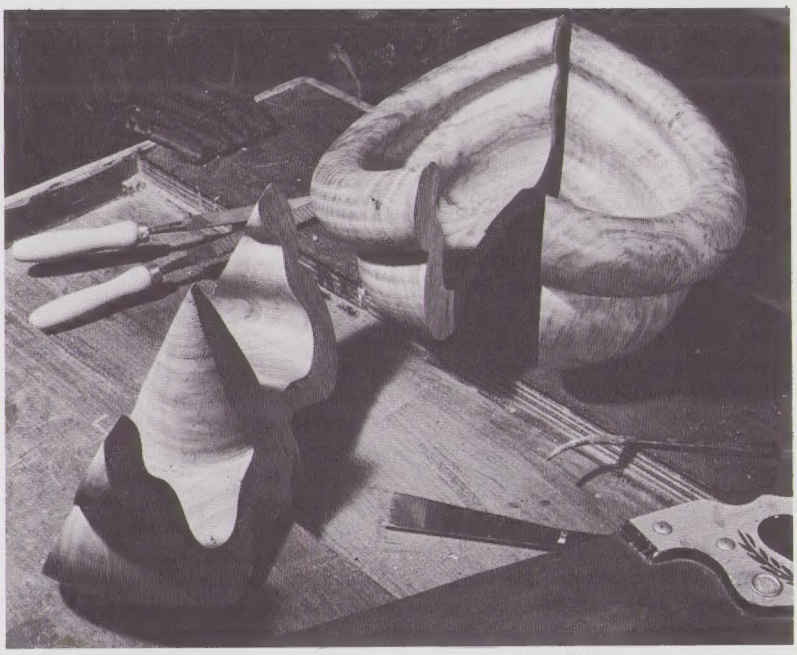
Australian quilt a community project.
Photography: Max Cridland

Stephen Hogbin Book

Wood craftsmen and those who teach in this field should be interested to know that the book "Wood-Turning" written by Stephen Hogbin during his time in Australia is due to be published later this year.
The Crafts Council of Australia is able to make a special pre-publication offer through Craft Australia to ensure that those most interested will not miss out as only a small edition of this very special book will be available in Australia.
The book stems from the year that Stephen Hogbin one of the world's most innovative craftsmen spent at Melbourne State College where he was a "craftsman in residence." During that year he concentrated on wood-turning, exploring and extending the function of the lathe and discovering the possibilities of Australian native woods. He is deeply concerned with "the purpose of the object" and his objects range from an egg cup to a pillar for the entrance of a building. Whatever the object may be it makes an aesthetic statement that is original and exciting. This is superbly illustrated in colour and black and white photographs by Tony Boyd.

The book while not setting out to explain the techniques of wood turning in detail has much to offer craftsmen and teachers. It contains insights into Stephen Hogbin's approach to woodcraft, his use of found objects, his building of a lathe, and the way he uses it. There is also informative material provided by other craftsmen teachers at Melbourne State College regarding handling large pieces of wood for turning and describing the diverse possibilities in Australian timbers.

A hard covered book of ninety-six pages with a jacket featuring a turned mallee root the book is available at $12.95 plus $2 postage, as a pre-publication offer.



Wood-Turning

Please send me copies of WOOD-TURNING by Stephen Hobgin as soon as it is available. I enclose cheque/money order for $12.95 plus $2 postage for each copy.

NAME.....

ADDRESS .....

..... P/CODE.....

(Mail to: Crafts Council of Australia, 27 King Street, Sydney, NSW 2000)

Crafts Council Fellowship News

Michael Cooper, the first Crafts Council of Australia Fellow has had a very successful visit to Queensland where he worked at the Dunlop Furniture factory. Working in the midst of the factory Cooper produced a wood sculpture called "Dunlop" which will be exhibited throughout Australia. He plans to work on another sculptural piece when he spends time at the Catt furniture factory in Western Australia.

Meanwhile the piece he brought with him to Australia "Manta Mantic" has been purchased by the Queensland Art Gallery.

Michael Cooper has been awarded the Rome Prize, a fellowship given by the Smithsonian Institute and tenable in Rome. He will take this up at the completion of his Australian programme.

The selection committee for the 1979 Crafts Council Fellowship met recently in Sydney and selected Mr David Finlay (30), who is currently lecturing at St Martin's Art School in London. A mixed media craftsman, Finlay runs his own puppet theatre in London. While in Australia David Finlay will be working in art schools and tertiary colleges and it is hoped that he will become involved with puppet theatre in this country.

Diary of Exhibitions

ACT

Canberra Theatre Centre
Gallery Canberra

Aug 30- Woodwork wall hangings
Sept 2
Sept 20-24 Emily Hurst Sculpture & Painting environment Robert Meeth

Beaver Galleries
Red Hill

Sept 9-30 Screen Printing Mamingo Workshop Ceramic sculpture Terry Sedgewick

Narek Galleries
Tharwa

Sept 16- Oct 14 Silver & Wood Hendrik Forster

NEW SOUTH WALES

Von Bertouch Galleries
Newcastle

Sept 14 Sculpture Marilyn McGrath

Potters Society Gallery
Darlinghurst

Sept 4-22 Ceramics Bill Samuels/ Fran Ifould
Oct 2-30 Pottery Mirek Smisek NZ

Watters Gallery,
East Sydney

Sept 19- Oct 6 Carved wooden furniture Kevin Perkins, Peter Taylor

Aladdin Gallery
Sydney

Sept/Oct Ceramics Victoria Howlett

David Jones Gallery
Sydney

Aug 6-25 Ceramics Mitsuo Shoji
Oct 4-20 Gold jewellery Tony White

Sturt Workshop
Sturt

Sept 29- Oct 7 Sturt annual exhibition

Hogarth Galleries
Sydney

Sept Frozen moments, sculpture resin Geoff Rose
Oct Applique Dawn Fitzpatrick

QUEENSLAND

Queensland Potters Society
Brisbane

Aug 31- Sept 20 'Year of the Child' Members exhibition

SOUTH AUSTRALIA

Bonython Gallery
Adelaide

Sept 8- Oct 3 Jewellery Paul Mason (NZ)

Jam Factory
Adelaide

Sept 7-28 Woodworker Dickie Blackburn

TASMANIA

Design Centre of Tas
Launceston

Sept 15- Oct 7 Silver jewellery & objects Mary Philips, Hugh McLaughlan Ken Bartlett

Queen Victoria Museum & Art Gallery,
Launceston

Aug 22- Sept 5 Crafts in Gear

VICTORIA

Potters Cottage
Warrandyte

Sept 13-30 Feature pottery Charles Wilton

Makers Mark Gallery
Melbourne

Oct Jewellery — Chaia Fein Elena Gee, Elizabeth Olah Alika Rea

Gallery 180
Sth Yarra

Sept 9-21 Ceramics Colin Brown
Sept 23- Oct 5 Glass Denis O'Connor

Bendigo Art Gallery
Bendigo

Aug 3-23 Danish Glass

Orientations Craft Gallery
Glen Iris

Aug Ceramics Jan Wardrop

Imago Gallery
Sth Yarra

Aug 21- Sept 8 Woven garments Joan Bacon

Arts & Crafts Soc. of Vic
Melbourne

Sept Ceramics Harold Hughan
Oct 12-27 Pots, prints and objects in clay Eugene Kupsch

WESTERN AUSTRALIA

Perth Technical College
Perth

Sept 3-14 Ceramics Les Blakebrough

Fremantle Arts Centre
Fremantle

Sept Sculpture Vic Campbell